

"CLIPPER" DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS

NEW YORK CLIPPER

THE
OLDEST AMERICAN

THEATRICAL
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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

"There's a million in this town living in the dim and dusty past," remarked The Babler, as all spruced up, he jaunted into my office this morning.

"Yes, there are a lot of people who don't seem to get their feet out of the spirit of 1776," I replied.

"Oh, it's not only their feet that are clinging to the way back in the past," my friend retorted. "Their heads are also buried back in the time of Pompeii."

"May I make so bold as to ask you just what you are talking about?" I interrupted, as he was about to go off into a deep discussion of ancient cities and the dead ones who are packed away within the ancient walls.

"Last night I made a trip up and down the Broadway line, and naturally stopped off to talk a while with those of the bunch whom I bumped into. And, believe me," he exclaimed, "never in all my life—and I've spent some time browsing in this city of hopes—have I met so many people at one time who persist in talking about the good old days, when they were leading men and some noise when it came down to the acting thing."

"You mean actors?"

"That's what they call themselves. Stevie and me sidetracked our trip into a moisture menage, and while standing up against the baggage railing, noticed a group of five or six ancient Thespians standing down the rail, all busily engaged in singing the Peacock Chorus of Self Admiration."

"What do you mean?" I asked. "Were they blowing about themselves?"

"You might call it blowing. It sounded more like a gale of self praise from where we were taking it in."

"What was the line of guff they were dispensing?"

"One old gentleman, with the look of mature godness that comes from frequent inhalations of vinous beverages, was huskily holding forth upon the days when he was young and in his prime."

"That's only natural, Babler," I objected. "It is the thing to be expected from aged persons who have done their life work—to talk about conditions and people when they were in their prime."

"I'll grant you that," he said, "but the way this bunch of old-timers were slamming present day institutions was, to say the least, surprising. In anyone else it would have been positively unpleasant, and laid them open to a whack or two from some noble fellow citizen who did not agree with their arguments."

"I'm afraid you're a sort of old grouch yourself—you always find something to criticize in people and what they do and say."

"I guess you've got my number there, all right, all right," he responded laughingly. "But if you had been with Stevie and me, I would lay a bet you would have broken up their gabfest, lickety-split, right off the reel."

"Who? Me?" I demanded.

"Sure, you wouldn't stand for their line of bunk for a minute—you'd 'a' butted into the talk and attempted to put them wise to the fact that they were pulling the wrong strings and flashing the bad signs."

"Tell me what they were talking about," I rejoined, "and I can better tell you whether I would have been interested or bored."

"First thing, the old duck I mentioned before leaned over and patted another one of the Maudlin Brothers affectionately upon the shoulder, and broke forth into speech."

"Now, look here, my friend, I can't agree with you when you attempt to prove that the present day actor compares with the shining and illustrious examples who flourished when we were in our prime," said the Inhaled Party.

"What d'ye mean?" demanded another of the group.

"Jus' this, my fren'," and the Inhaled Party sort of lurched along the barrier. "Jus' this, I mean that we haven't got an actor to-day who can 'a' can't to the actors of our day—an' if I do say it myself, there are no character men who put the stuff over as good as I did when I was gettin' the fat parts."

"That's right," spoke up another party, who was maintaining his balance with the skill of a Japanese juggler. "But what I can't understand is, why is it a man with my experience can't get a decent part these days?"

And the second speaker looked around the group with a most injured air.

"The trouble is," interjected a third speaker, pausing in the operation of adding to his specific gravity, "the trouble is, they are hunting cheap actors these days, and, of course, a man with the experience we've had couldn't accept a job at the starvation salaries they are paying these degenerate days of the drama."

"I had to laugh then," remarked The Babler, "although it got my goat to hear these old forefathers standing there wasting their time roasting the fellows who were out getting the coin, and then having the brass to try to kid themselves into thinking the managers have cooked up a sort of combine against them so they won't be able to get engagements."

"But you were wasting your time," I objected, "standing there listening to them."

"Oh, no, I wasn't. I'm getting about all I'm worth at the present high prices of talent. I'm no headliner and I never try to kid anybody that I think I am. But these old, battle-scarred veterans, living in the past, standing around there, day after day, as I learned, blowing in the little money they can get hold of, treating a lot of dubs who haven't got any time for them except to help them waste their money, and blowing about themselves, inflating their chests and acting like a lot of pouter pigeons, got me clean riled. You'd think, wouldn't you," he went on, "that they would have accumulated a little bit of sound sense along with their experience and three score, more or

less, years. But no, they don't know any more about taking care of the future than a stripling just out of college, filled with nothing but hope and an appetite."

"You're hard on them," I ventured.

"Hard on them nothing. The stripling has got the future to look forward to, while these old-timers have nothing but a lot of years that are passed long ago to fall back upon. It has its tragic side, too, let me tell you."

"Every old age has its period of looking back," I suggested.

"Yes, you're right, they have, and what's more to the point, they should have. But the past they look back upon should be filled

present with the days when they were juveniles."

"But you must make excuses for the old fellows—they naturally hate to lose their grip on the world and see themselves being left behind, covered with the dust of progress' car."

"You are quite a staunch defender of the old-timers, aren't you?" demanded my friend, sarcastically. "You must be beginning to feel the weight of years yourself?"

I laughed at him.

"No, Babler, you've figured me out wrong this trip; but you are just as determined in your opinions as the old men you are finding fault with. They are growing old, they know,

THE WHITE RATS-ACTORS' UNION AGREEMENT.

TWO ORGANIZATIONS HAVE BECOME ONE BODY.

As announced in last week's CLIPPER, Harry De Veaux, Lew Morton and James L. Barry, representing the Actors' International Union, and Junie McCree, Ed. Esmonde and Harry Mountford, representing the White Rats of America, Inc., with Samuel Gompers in the chair, at the Victoria Hotel, New York, ratified following agreement:

Agreement entered into between Harry De Veaux, Lew Morton and James L. Barry, representing the Actors' International Union, and Junie McCree, Ed. Esmonde and Harry Mountford, representing the White Rats of America, Inc., this 7th day of November, 1910:

First—That, in the best interests of the theatrical profession of the United States and Canada, the Actors' Union herewith withdraw the charter granted to them under the title of the Actors' International Union by the American Federation of Labor, and hereby agree that a new charter shall be granted to the two amalgamated organizations represented at this conference.

Second—The White Rats of America hereby agree that all members of the Actors' Union in full benefit shall be received without fee into the two amalgamated organizations and placed on the rolls of membership of the new organization in full benefit.

Third—It is mutually agreed that the title and name of the new organization shall be the "White Rats-Actors' Union of America."

Fourth—The new organization shall take over and be responsible for all agreements and responsibilities, financial and otherwise, in force on this date, from both the Actors' Union and the White Rats.

Fifth—This agreement shall take place immediately.

Sixth—In all towns where there are dual offices, one of such offices shall be closed as soon as possible, but such offices must be closed before Jan. 1, 1911.

Seventh—The new charter for the White Rats-Actors' Union of America shall be granted in the names of the present National Executive Board of the Actors' International Union and the Board of Directors of the White Rats of America.

(Signed)
JUNIE MCCREE, HARRY DE VEAUX,
EDWARD ESMONDE, LEW MORTON,
HARRY MOUNTFORD, JAMES L. BARRY.

In conformity with the terms of this agreement, the Actors' Union take no more new members. A telegram was sent to all local "Actors' Union and White Rats consolidated, New title, White Rats-Actors' Union of America. Admit no members at present until duly notified. Signed, Lew Morton, Secretary."

The charter to be granted by the Federation of Labor will guarantee self government, doing away with all danger of the White Rats-Actors' Union becoming involved in any dispute without their own consent.

NEILSON AND TERRY TO RETURN TO ENGLAND SHORTLY.

Julia Neilson and Fred Terry enter on the fourth week of their limited engagement at the Knickerbocker Theatre, New York, in "The Scarlet Pimpernel." Miss Neilson and Mr. Terry's stay in this country will be brief, as they will return to London to open their own theatre before the holidays.

MARGARET HILLINGTON OPENS CROOKSTON THEATRE.

Margaret Hillington, in "The Whirlwind," opened the new opera house at Crookston, Minn., Nov. 8, and a big house applauded play and players heartily.

The building cost \$65,000, and is owned by Theo. A. Hays and J. A. Van Wie.

S. & C. HOUSE IN SAN DIEGO CHANGES NAME.

Commencing with Nov. 14, Sullivan & Considine vaudeville will be given at what was formerly the Garrick Theatre, San Diego, Cal. The name of the theatre has been changed to the Queen.

GENEE WILL PLAY IN LONDON NEXT SPRING.

Adeline Genée will appear for a short time in the Coliseum Theatre, London, Eng., after the close of her engagement in America in May. She will be under the management of Klaw & Erlanger.

MRS. WHEATCROFT DISCHARGED FROM BANKRUPTCY.

Adeline S. Wheatcroft, actress, No. 131 West Forty-sixth Street, New York City, was discharged from bankruptcy, with liabilities \$9,700 (second time).

BERST BECOMES A LANDLORD.

Frank Berst, the popular business manager of De Rue Bros. Minstrels, contemplates running an up-to-date rooming house in Lancaster, Pa.

NEW CAST FOR "MADAME SHERRY."

The cast for the "Madame Sherry" Co., on tour, is completed. In it are Dallas Welford, Sidney Grant, William Cameron, Ann Trasker, Anna Boyd, Mary Quive and Lottie Kendall.

R. H. BURNSIDE GOING ABROAD.

R. H. Burnside is going to Europe for a much needed rest, the labor attendant upon the producing of his mammoth creations at the Hippodrome necessitating a holiday.

GEORGE BALLINGER IN LONDON.

George N. Ballinger is now in London, Eng., managing Young Buffalo.

CLARA PALMER.

Clara Palmer is well known in the profession, having been identified with many of the leading musical comedy productions. She is now with "The Deacon and the Lady" Co., in which Harry Kelly is starring, and in which Miss Palmer is winning her full share of approval.



CLARA PALMER

with the better memories of other days. It isn't becoming or nice to listen to a lot of old men finding fault with the present, and everlastingly harping on the good old days when they were young."

"But," I said, "they don't do anyone any harm. And if they get a little fun out of it, why not let them alone?"

"Yes, maybe that's all right, too," agreed The Babler, "but this group of old 'uns talked for an hour, taking up each of the leading actors of to-day and roasting him to a frazzle, and patting themselves and each other on the backs, and blowing about how much better they could play the various parts, if they only had a chance. Then they'd whine about not being able to get a hearing. It seems to me they've overlooked one of the most important items in the whole argument."

"And that is?" I asked.

"That is the item that holds good all over the world—no matter what line of work—the ordinary man uses up his usefulness after a certain number of years, and must give away to young blood that can keep up with the pace of the times. They never think of that—in fact, they don't even admit they're getting along in years."

"They sure are optimists," I admitted.

"Optimists, my boy! Why that doesn't begin to express it. No one admires a young old man more than I do, but I like to meet old men who have a cheerful outlook upon life—not a lot of old grouches who find fault with everything that exists, and compare the

and they hate like the dickens to admit it. The young fellows of to-day will be old men themselves some time, and, believe me, once you get on the shady side of forty you sure do slide down that old toboggan thing. You just have a little charity in your make-up—you'll be one of the old grouches pretty soon, and then look out!"

"Look out! What do you mean?" demanded The Babler. "When I get old I'll know it, and you can bet your last dollar I won't hang around telling everyone how good I used to be. And, besides, I'm going to try to save a little percentage of the coin I grab off now—it'll come in handy when the rheumatism gets into my fingers and I'm up against it."

With that he got up and left me.

MRS. PATRICK CAMPBELL ARRIVES.

Mrs. Patrick Campbell arrived from England, Nov. 10, on the Adriatic, under an engagement to Charles Frohman, to create the leading part in Henry Batallie's four act drama, "The Foolish Virgin." The last time she was under Mr. Frohman's management was when she created the part of the Sorceress, in Sardou's play of the same name.

RUTH ST. DENIS' NEW YORK SEASON.

Ruth St. Denis will open her season in New York on Dec. 5, in a new series of dances. Her programme this year will include dances symbolical of ancient Egypt, in the fourth, sixth and tenth dynasties.

IMPERIAL RUSSIAN ORCHESTRA COMING.

Klaw & Erlanger will present the Imperial Russian Balalaika Orchestra in Carnegie Hall, New York, on Monday night, Nov. 28, for the first time in America. The orchestra will play in the New Amsterdam Theatre on Tuesday, Thursday and Friday afternoons of that week, and in the Lyceum Theatre on Wednesday afternoon. On Saturday night it will return to Carnegie Hall.

MRS. HAMMERSTEIN GETS VERDICT.

Mrs. Grace W. Hammerstein, wife of Arthur Hammerstein, won a suit before Supreme Court Justice Hooker, of New York, on Nov. 10, in which the defendant was Mrs. Minnie T. Brown, formerly her "very good friend," who is a real estate dealer. Mrs. Hammerstein sued for \$3,750, which she said was due her on an investment of \$12,350 made through Mrs. Brown, and the court ordered a verdict for the plaintiff.

BILLIE BURKE'S NEW LEADING MAN.

G. W. Anson, for several years one of the company at His Majesty's Theatre, London, Eng., has been engaged as leading man, with Billie Burke, in her new play, "Suzanne."

GEORGE E. GILL IMPROVING.

George E. Gill is improving in health in the Adirondacks. Last Winter he rusticated at Monrovia, Cal.

NOTABLE PLAYERS

OF THE
PAST AND PRESENT

No. 47

The following have already been published: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brougham, Mrs. D. F. Bowers, William Wheatley, The Wallacks, J. W. Sr., J. W. Jr. and Henry J.; Lawrence Patrick Barrett, Julius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothern, Dion Boucicault, James H. Hackett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keane, John E. Owens, Henry Placide, John McCullough, Matilda Agnes Heron, Frank Chantrel, George Holland, Adelaide Neilson, William Warren, Charles W. Coul-dock, Mrs. Scott-Siddons, Wyseman Marshall, Joseph Proctor, Charles Wheatleigh, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Sefton, Mrs. John Hoey, Charles Albert Veatch, Henry Irving, Daniel F. Bandmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Ahealey, Adah Isaacs Menken, Barry Sullivan, E. L. Davenport, Frank Mayo, Peter Richings, Eliza Logan.

JOHN SEFTON.

John Sefton was born in Liverpool, Eng., Jan. 15, 1805. His father intending him for a representative of Coke and Blackstone, he was at an early age placed in a lawyer's office, where he remained only for a brief period, as he was not long in making the acquaintance of actors, from frequent visits to the theatre. He secretly did he become afflicted with the dramatic mania that he left the law, and after many attempts to strut the boards of the theatre, made his debut at the Liverpool Theatre, in a very trifling part. He gradually worked his way up the histrionic ladder, and he was soon found playing juvenile parts at the same establishment.

In 1824 he went into the provinces and played successfully at the Harrogate and Richmond theatres. In 1825 he made his first appearance as Sheffield as the Duke, in "Othello," and as Harlequin, in a comic pantomime. After an extensive tour through the provinces, he rejoined the Liverpool company. So rapid had been his rise in his profession that his fame extended to America, and he was offered a three years' engagement from Cowell and Simpson, to play plays, old men, country boys, dancing, etc., which he accepted, making his American debut at the Walnut Street Circus, Philadelphia, June 25, 1827, as Edward, in "The Irishman in London." He met with indifferent success at his debut, but soon grew in favor with his audiences.

At the close of the season he bent his steps towards New York, and soon after his arrival was engaged at the Park Theatre, for the second low comedy business. He made his debut early in July, 1828, as Finnegan, in "Giovanni in London." In 1833 he was married to Miss Wells.

He was then "over the hills and far away" for some time, joining F. C. Wemyss at Pittsburgh, Pa., appearing the opening night of the new theatre, Sept. 2, 1833, with his wife, in the play of "The Busybody." Mr. Sefton became quite a favorite with the audiences, and it required a man possessed of considerable ability in those days to please the Pittsburghers, for they pronounced Booth a bad actor, and Forrest they would not support; he opened to \$394, and he played Reuben Glenroy to \$112, and Pescara to \$106. Mr. Sefton remained in the Smoky City for two seasons, and then followed Mr. Wemyss to the Walnut Street Theatre, Philadelphia, which was opened Dec. 22, 1834, as the American Theatre, by Mr. Wemyss. Mr. Sefton appeared, after an absence of seven years, in the farce of "The Dumb Belle," and met with a hearty reception.

It was during this season that "The Golden Farmer" was first produced, in which Mr. Sefton laid the foundation of his theatrical fame. Mr. Wemyss, in his book, entitled "Twenty-six Years of the Life of an Actor and Manager," says: "To Mr. Sefton the part of Jimmy Twitcher was given, which he at first refused to play, and to the last moment he grumbled about it. Mr. Sefton had a clause in his articles of agreement with me by which he had the right to choose his part in the dramatics personae, where there was more than one low comedy part in a piece, and he insisted on playing Harry Hammer; but Harry (the stage manager) insisted that he was the only man in the theatre fit for his 'thief.' In 'The Golden Farmer.' It was finally left to my decision, and although John Mills Brown played Hammer, much to the mortification of Sefton, yet I know John has no cause to complain of the result, offended although he was by choice, and first played Jimmy Twitcher as an act of favor towards me."

The following season Mr. Sefton visited New York, and was secured by William E. Dinnford for the first low comedy at the opening of the Franklin Theatre, in 1835. The company consisted of J. Mills Brown, Thomas Stikney, Senior, Goodenow, Manley, Macdonald, Carner, Parkes, Gilbert, Kirkland, Anderson, Mesdames Blake, Mackey, Pritchard, Misses Kerr, E. Anderson, J. Anderson and Verity. Soon after the opening of the season the "Golden Farmer" was produced, and for those days, met with the unprecedented run of one hundred and thirty performances. It was the greatest theatrical sensation of the day, and "Vell, vot of it?" and "Oh, Mowes," were in the mouths of nearly every one. Mr. Sefton's next great success was "Jimmy Twitcher in France," which also had an extended run. Mr. Sefton then made a tour through the country, and he always found "Jimmy Twitcher" his strongest card. During the engagement at the Ravens, at Niblo's Garden, in August, 1846, Mr. Sefton played Pantaloon. In September the theatre was destroyed by fire, after which Mr. Sefton was engaged at the opening of the Astor Place Opera House, Nov. 22, 1847, as acting manager, and was there during the Macready riot.

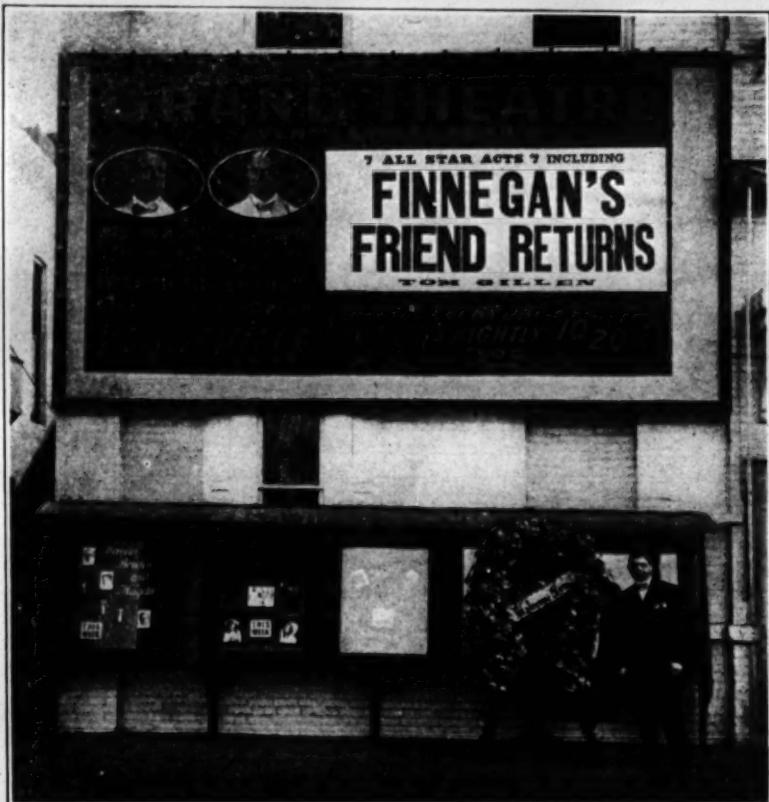
He then went South as stage manager of the Richmond, Va., Theatre. When E. A. Marshall opened the Walnut Street Theatre, Philadelphia, for the season of 1853-54, Mr. Sefton was secured as stage director. From that time up to the closing of the Varieties Theatre, New Orleans, by Placide, for the season of 1858-9, he was in the South; after which he came to New York and located, as a New York actor, for seven years, at Wallack's Theatre, where he was a great favorite. His last appearance on the stage was at the Broadway Theatre, in October, 1867, as Jimmy Twitcher, for the benefit of Barton Hill.

Mr. Sefton died Sept. 19, 1868, at his home in New York. The direct cause of his death was a malignant inflammation of the cellular sub-tissues. The first symptom of the disease was on the Monday previous to his demise, when a slight swelling of his lips was noticed. This increased so much the next day that he consulted Dr. Quackenboss. The swelling at first seemed to yield to the treatment, but on the following Friday it grew rapidly worse, and during the night he was delirious at intervals, and in his lucid moments complained of severe pains in the back. About 1 P. M. on Saturday, 19, while resting quietly in a chair, he suddenly pitched forward, fell to the floor, and death ensued without a struggle. His wife and one daughter survived him.

As a low comedian Mr. Sefton won well deserved prominence. His mirth was spontaneous, and his style was different from others, hovering as it did between comedy and farce, with more breadth than one and more alertness than the other, and was an agreeable compromise which answered for both. His professional life, from his first step on the

stage, was less checked than that of his fellow workers. From the beginning his career rolled on in an even way and he won public favor whenever and wherever he appeared.

Next Week, Thomas Cooper.



TOM GILLEN IN FRONT.

The above picture shows how they are treating "Finnegan's Friend" (Tom Gillen), en route on the Sullivan & Considine tour. The horseshoe was presented to "Tom" by his Sacramento, Cal., friends. It stands seven feet high. This is "Finnegan's" third trip over the S. & C. circuit, and he says he is going to trip some more. He also says his home address is Ireland.

THE HENRY W. SAVAGE ATTRACTIONS.

Another interesting German-imported comedy to be produced by Mr. Savage, within the next month or two, is "The Lieutenant's Ward." It is by Leo Walther Stein, and last season was credited with being one of the prime hits of Berlin.

Rupert Hughes' new light comedy, called "Excuse Me," has as one of its features a most amusing satire on the great American "Reno" habit. "Excuse Me" is to be produced in December by Henry W. Savage.

Marriage, not divorce, is the chief theme of the comedy.

Henry W. Savage will make the first production of Walter Browne's new drama, "Everywoman," in Boston, the New York engagement coming a few weeks later. More than four hundred persons will be required in the sensational scene of Broadway's New Year's Eve celebration, while the speaking parts in the drama number thirty-one. While there is more than a trace of allegory in the story, it is told in terms of absolute realism.

The incidental music, composed by George W. Chadwick, the eminent American writer of songs and symphonies, comprises twenty-six distinct numbers. Preliminary rehearsals are now under way.

REHEARSALS WILL BEGIN VERY SHORTLY FOR "THE GREAT NAME," THE COMEDY OF VIENNESE MUSICAL LIFE, IN WHICH HENRY W. SAVAGE IS THIS SEASON TO STAR HENRY KOLKER.

Mr. Kolker has been released by the New Theatre Company, of which he was last season leading man, especially to make this undertaking. James Clarence Harvey has made the adaptation from the German of Messrs. Victor Leon and Leo Feld.

NEW SHIFT IN SHUBERT THEATRES ON NEW YORK.

In several of the Shubert's New York theatres a general shift will be necessary on Nov. 21, in order to make room for William Collier to open in "I'll Be Hanged If I Do," at Collier's Comedy Theatre, heretofore known as the Comedy.

As the only solution to this problem of finding a theatre for "The Cub," the Messrs. Shubert and Mr. Brady and Mr. Fields have decided on the following changes, all to take place Nov. 21:

William Collier will open at Collier's Comedy in "I'll Be Hanged If I Do," under the management of Lew Fields; Douglas Fairbanks, in "The Cub," under the management of Mr. Brady, will be transferred from the Hackett to the Circle for an indefinite run. On the same date Lulu Glaser will open at the Herald Square, in "The Girl and the Kaiser."

During the engagement of "Mother" at the Circle the scale of prices—\$1.50 for the best seats—will remain the same. The run of "Mother" will, however, inaugurate a permanent change in the policy of the house, which will henceforth cease to be a regular "combination" house with a weekly change of bill, and will be operated on the same plan as the Academy of Music used to be managed, presenting established New York successes for engagements of from four to six weeks.

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Songs and Singers.

(From CLIPPER dated Nov. 27, 1886.)

THE AZTEC FAIR, representing past and present Mexico, is attracting large and fashionable audiences to Cosmopolitan Hall, New York. The exhibition is under the management of Orrin Bros. & Nichols. Three receptions are held daily, at which times stage performances are also given, consisting of Mexican dances by four performers, whose terpsichorean evolutions are enlivened by the native orchestra, composed of nine musicians, whose melodies are a most attractive feature. The entire company of Mexicans numbers about fifty, and the varied and interesting work done by some of them is of high artistic merit. They are particularly clever artificers in silver, and the filigree work in this metal is much sought for by the spectators. Perhaps next in artistic excellence are the feather sketches, whose bird work is beautifully done. The rag-figure workers reproduce with skillful accuracy the people and animals of their native country. The onyx cutters turn out fine and much admired articles. Careful attention is paid to the other industries, represented among which are straw, wax, wood, ivory, bone, thread, horn, etc. The hand-loom is a fruitful source of interest, and the gay colored cloths attest the skill of the workman. The native kitchen attracts and interests the visitors. Here are seen girls grinding maize and making cakes, and cooking them over open charcoal fires. The bread of these people enjoys the sobriquet of tortillo. Native chocolate is also made and distributed. At the extensive bazaar a large collection of native handicraft is placed invitingly. Quite a large business is done in this department. The extensive collection of curios will repay minute and careful attention. This department contains nearly five hundred numbers of ancient and modern Mexico, and is divided into several classes, including relics of the Conquest, Maximilian collection, War of Independence, highway robbers, their arms, and statues of some of the most prominent, old books and manuscripts, paintings, etc. To enumerate further the objects contained in the various departments of this exhibition would be superfluous. A visit to Cosmopolitan Hall will fully recompense those who delight in the artistic and curious. The stay of the show is limited. From this city the exhibition goes to Brooklyn for an indefinite period.

NEW CORPORATIONS.

The following amusement companies filed articles of incorporation with the Secretary of State, Albany, N. Y.

Nov. 1—The International Giant Safety Coaster Company of New York filed papers of incorporation this week with Secretary of State Koenig. Timothy D. Sullivan, of the Occidental Hotel, as the papers set forth, is chief director. Ed. J. Zimmerman is also a director. The capital stock is given as being \$500,000. The purpose of the company is, generally, to engage in amusement enterprises.

Nov. 2—Carleton Amusement Company, Brooklyn, N. Y.; to construct and manage theatre and moving picture houses; capital, \$1,000. Directors: Abraham H. Schwartz, Samuel D. Hollner.

Nov. 3—Pittsburg Booking Offices, New York City; to own and manage theatres and provide for the production of stage offerings of all kinds and maintain a theatrical booking agency; capital, \$500. Directors: Fred G. Curtis, Edward G. Darling, Lawrence J. Goldie, New York City.

Nov. 4—Gnome Motion Picture Company, New York City; to engage in and conduct a general motion picture business, to own and lease theatres and manufacture and deal in all things appertaining to moving pictures; capital, \$300,000. Directors: Fred Kalmbach, James C. Hutchinson, H. Meredith Jones, New York City.

Nov. 5—Oldfield Auto Motion Picture Company, New York City; to engage in the business of theatrical management, and to deal in moving picture machines, films, etc.; capital, \$2,500. Directors: Lawrence H. Sanders, Isaac Lowenthal, Henry Martin, New York City.

Nov. 6—The Shedy Theatre Company, New York City; to build and maintain theatres, to engage in the business of leasing, exchanging and disposing of playhouses; capital, \$10,000. Directors: Michael R. Shedy, J. B. Morris, Carl Anderson, New York City.

Nov. 7—Metropolis Operating Company, New York City; innkeepers, proprietors and managers of theatres and other places of entertainment; capital, \$20,000. Directors: W. Howard Mears, John Fraser, George Chirney, New York City.

During the week ending Nov. 5 the new Verba-Luescher Co. filed articles of incorporation.

WILL ROSSITER GOSSIP.

Allen Summers has added "Some of These Days" to his repertory, and reports it entirely satisfactory.

The Farrell-Taylor Trio, with the Dainty Duchess Co., is also singing "Some of These Days" to rapid recall.

Nell McKinley repeated his success with "Some of These Days" at the Linden Theatre, Chicago, following his engagement at the American Music Hall of the week previous.

Chas. Williams, who featured "Meet Me To-night in Dreamland" for two years, has replaced it with "Twilight," and is loud in his praise of it.

The Helser Sisters report fine success with "Has Anybody Got a Kiss to Spare" and "Some of These Days."

Bert Lewis is singing "Some of These Days" and "My Ever Loving Southern Gal," using the latter as a closing number, with his imitation trombone effect.

Nellie Flore, with the Columbia Burlesques, declares that "Some of These Days" is a sensational hit.

Viola Clark is featuring "Some of These Days" and "As In Days of Old."

Belle Baker in the East, and Sophie Tucker in the West, are both scoring heavily with "Some of These Days."

The Six Kirksmith Sisters are making a feature number of the ballad beautiful, "Twilight."

Al. Jolson is using "You Go In, Mister Friend of Mine, and I'll Stay Out Here," and "Cozy Rag."

Wolf and Lee are also some of the many who are making merry with "Some of These Days." "Barcelona" is now in rehearsal, and will be added to their repertory shortly.

Harry Mayo, formerly of the Empire City Quartette, is scoring a success, featuring "Some of These Days."

Abbie Mitchell will make a big number of "Twilight," and an encore number of "My Ever Loving Southern Gal."

LEO FEIST NOTE.

Kathleen Kay, who showed her act at Hammerstein's Roof recently, scored a decided hit. All her songs were well selected, and among the hits of her act were "That Dreamy Italian Waltz," one of Al. Plantadosi's latest hits. The songs were all written by Al. Plantadosi, and he was at the piano at the try-out. She scored such a success that she was booked for twenty weeks, and after finishing up this time she will play Hammerstein's Victoria, New York, with Percy Williams' time to follow.

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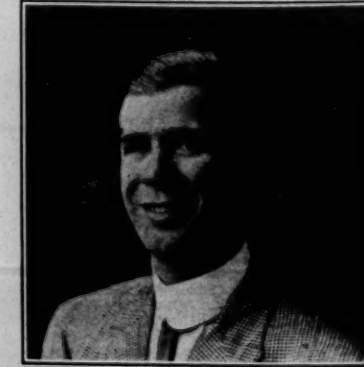
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TWO TREMENDOUS

HARRY VON TILZER

HITS

Words
ANDREW B. STERLING

OH, WHAT A HIT

Music
HARRY VON TILZERUNDER
THE

YUM YUM TREE

WE ALWAYS THOUGHT IT WAS A HIT SONG, BUT, GEE! IT IS SO TREMENDOUS THAT IT IS SWEEPING EVERYTHING BEFORE IT. OUR DOUBLE VERSION OF IT, FOR MALE AND FEMALE, IS A WALKAWAY FOR EVERY ACT THAT HAS PUT IT ON. SCOTT & VAN ALTEA MAKE THE SLIDES, AND THEY ARE SOME SLIDES.

Words
E. RAY GOETZ

AS BIG AS "CUBANOLA GLIDE," THE SAME KIND OF A SONG

Music
HARRY VON TILZER

LOVE IT

THERE IS NOTHING TO IT WITH THIS SONG. IT'S A SCREAM FOR EVERY ACT USING IT. IN A FEW WEEKS YOU WILL WONDER WHY YOU DIDN'T PUT IT ON SOME TIME AGO. IF YOU SANG "CUBANOLA GLIDE," YOU ARE WASTING PRECIOUS TIME EVERY MINUTE THAT YOU NEGLECT TO SEND FOR THIS ONE. WE HAVE A FINE INSTRUMENTAL ARRANGEMENT FOR DUMB ACTS. SLIDES BY SCOTT & VAN ALTEA

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SPECIAL NOTE: When in Chicago call on BEN BORNSTEIN at his new home, the Grant Hotel

HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City, Address all mail to New York Office

OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

Nov. 5.

What a wonderful career has ended in the death of Maude Barrett! She was a daughter of Hugh Jay Diddott, the well known agent, and of Rose Fox, a ballet dancer famous in the eighties. Diddott had her sedulously educated in a convent, but directly she emerged she expressed a determination to go on the stage, and joined the Gaiety company. She was clever and fascinating, and got on, in a few years she was sought after for musical comedy, and became a social celebrity. Several times it was rumored that she was likely to marry a distinguished peer. She amassed a collection of jewelry probably worth \$500,000. She was erratic but had great ambition, and eagerly availed herself of a few opportunities to appear in comedy and drama, and at the Sunday night shows, for instance, of the Stage Society. On these occasions she clearly proved that had the circumstances of her life been different, she might have become an actress of consideration. Her marriage, effected in complete secrecy, but quickly achieving the publicity of the evening papers, created quite a sensation. Her husband, formerly a guardsman, had lately succeeded to the fabulous fortune of his father, the millionaire textile manufacturer, Bullough. But immediately Maude fell ill. Desperate operation after desperate operation were but the triumphs of brilliant surgery. So she was kept alive for years. There was never real hope—it is one of the cases to which the phrase that "death was a happy release" really applies. Her end was sudden, and she had no knowledge that it was nearly impending.

Sir John Hare rather angrily denies the story that he will visit America next year. He says he has absolutely no plans except to run a short season of revivals for Charles Frohman, at the Duke of York's, in the early Spring.

If Cecil Raleigh had not labeled his new play, "Behind the Veil," an "original psychic drama," it might have passed for rough work on the road. It is not up to his specifications, being mere melodrama, with a splash of the supernatural and much tall talk. Prince Maurice Le Noir, a fascinating blackguard, steeped in Parisian vice, had two cousins, the elder a nun, the younger a beautiful girl whom he did not know. Visiting the nun, who was Mother Superior, Maurice, in an excess of sentiment, told her that she was twenty years younger, she might make of him a clean man and a good Christian. Then the younger woman is switched on, takes him at his word, and makes quite a good job of it. It is all most unconvincing. "Behind the Veil" was produced at the outlying Coronet Theatre, and was fairly well acted. The audience seemed to be satisfied.

A semi-private performance of Lawrence Housman's forbidden play, "Pains and Penalties," proves that he has done little more than faithfully portray that dull blackguard, George IV. Why the authorities should object goodness knows, for every historian has done worse than Mr. Housman. The important point is that the dramatic qualities of the play induce no special regret that it cannot be used on the stage.

Having been played four hundred times, "The Bad Girl of the Family" is now to be withdrawn from the Aldwych Theatre.

Sir Herbert Tree promises a series of extra afternoon performances of "Henry VIII" at His Majesty's Theatre during the Christmas season.

Harry Nicholls, the comedian, sails for New York to-day.

"Vice Versa" is due at the Comedy Theatre on Thursday next.

A "dance play," by Dora Bright, who has shown a curious aptitude for such compositions, will precede "Inconstant George," at the Prince of Wales Theatre.

Lily Elsie once more peremptorily denies the report that she is about to be married.

Terry's Theatre, in the Strand, known as the Casino, is now busy with moving pictures. Marie Lohr repudiates the suggestion that she is going abroad for her health—merely

to Paris for a pleasure trip. Early in the new year she will appear in Pinner's new play, at the Comedy.

On Tuesday, "The Girl On the Train" will be played for the one hundred and fiftieth time at the Vaudeville.

George Graves brings his sketch, "Koffo," lately done with success at the Palace Theatre, to the Tivoli on Monday.

Laurence Irving produces "The Unwritten Law" at the Garrick Theatre on Monday week.

George Edwardes says he has spent \$100,000 on the reconstruction and decoration of the Adelphi Theatre, which opens to-night with "The Quaker Girl," employing Joe Coyne, Gertie Miller, and Haydn Coffin. Olive May has replaced Miss Miller at the Gaiety.

"Priscilla Runaway" is played for the one hundred and fiftieth time, at the Haymarket, on Wednesday.

Mrs. Henry Labouchere, wife of the famous journalist and politician, is dead. As Henrietta Hodson she was a popular actress in the sixties.

George P. Huntley's return to this country, with "Decorating Clementine," is eagerly awaited.

"Just to Get Married," the play which Gertrude Kingston will produce at the Little Theatre on Tuesday, in succession to "Lysistrata," has an English country house for its background. The characters are of what we call "the upper middle class," and the story deals with the determination of a thirty-year-old spinster to get married.

Edward Terry, now on the road, sails for Canada on Dec. 16. He will tour the Dominion with an ample repertory of plays, including "The Toyman of Nuremberg," which he has acquired from Cyril Maude.

"Bluebell in Fairyland," which had a long run at the Vaudeville a few years ago, has been ingeniously reduced to a two scene extravaganza. It was produced at the Hippodrome on Monday, with Ellaline Terris once more as the little flower girl who, with her shoeblack sweetheart, is adopted by a millionaire. Her personal charm, her skill in song and dance are still apparent.

A tensely dramatic playlet, by Malcolm Watson, entitled "The Loose End," is to be done at the Palace Theatre on Monday.

Ayoe, described as "the Danish Gullbert," proves, at the London Hippodrome, to be a charming singer of characteristic songs in Danish and English. But she has no great likeness to Gullbert, and is unwise to include "The Keys of Heaven" in her repertory.

Harry M. Vernon's playlet, "The Third Degree," illustrating New York methods in melodrama, has reached town. It was produced at the Euston Music Hall on Monday.

Joe Elvin complained bitterly of the small attendance at the annual meeting, on Sunday, of the Music Hall Artists' Railway Association. The fact is this useful society for the regulation of artists' travel works so smoothly that nobody cares!

Leslie Barrett, the Francis and Day manager, expects that the popular pantomime songs of the year will be: "If I Had a World to Give You," "On the Silvery Sands," "There's a Little Black Cupid in the Moon," "In the Cherry Blossom Time in Japan," "Take Your Girlie Where the Band is Playing," "You Taught Me How to Love You," "We Don't Want a Girl," "Pis a Faded Picture," "Flanagan," "Put On Your Tatty Little Girlie," and "There Are Nice Girls Everywhere."

Millie Hylton has had to undergo a serious operation for appendicitis.

Frank Harrison, theatrical manager, charged by Joseph Wilson, of the Tivoli, with having obtained ten dollars on a sketch not his to sell, is held by the police magistrate just to have acted foolishly under the influence of drink.

Bert Shepard's doctor has again enjoined a week's rest.

Carl Hertz has returned from the continent. He opens at the Hippodrome, Boston, on Monday.

Bert Shepard, the Australian Cowboy, has returned from America.

Stanley Cooke is sending two "Man from Mexico" companies on the road shortly.

Stanislaus Stange, having recovered from his illness, returns to America on Nov. 16.

"A Woman's Way," withdrawn from the Comedy Theatre, last night, opens at the Globe Theatre to-night.

The Grotesques end their Savoy season to-night.

George Alexander announces the early withdrawal of "D'Arcy of the Guards" from the St. James. He will next produce R. C. Carton's piece, "The Eccentric Lord Cambermere."

On Thursday night, "The Arcadians" came

Mr. Sousa, in his repertory, although occasionally descending to cheap theatrical effects, makes a general rule that anything approaching to dullness or tiresome iteration should be tabooed, and again Sousa made the movements so quick's consecutive that dull periods were absent. Sousa even went so far as to change his men's uniforms in the interval of every concert, so he must have had some experience of the beneficial effects of variety.

Laure De Frece is playing his sketch, "The Billposter," with much success at the Palace Theatre. It is on the order of "Pygmalion and Galatea," a theatrical poster in this instance coming to life.

News of the marriage of Frank Jay Gould, at Edinburgh, to Edie Kelly, has just leaked

"Company for George" will be preceded at the Kingsway Theatre to-night by a little play, called "The Outcome of the Agitation," by James Douglas, the well known journalist.

Amelia Trapnell, of the Trapnell Family, takes a prize for making the largest collection in augmentation of the funds of the Music Hall Ladies' Guild during the just completed year.

Annie Hughes has just ended a tour with Jerome K. Jerome's play, "Miss Tommy." She goes into vaudeville for quite a while, with "Napoleon's Washerwoman" ("Sans Gene"), "The Fourth Kiss" and "Nell Gwynne."

John Terry and Mabel Lambert made quite a hit at the King's Theatre, Southsea, last week.

Gus Elen returns to town on Monday—to the London Coliseum.

Mendel, the blind pianist, is just home from Australia.

Ethel Irving is disposed to try a condensed version of "Bobby Reforming Himself," at the London Coliseum.

Some locations for next Monday are: Orchestre, London Coliseum; Marie George (in "The Cowboy Girl"), Empire, Shepherd's Bush; Barton and Ashley, Empire, Shepherd's Bush; Jen Latona, Empire, Ardwick; the Dayton Family, Empire, Sunderland; Cassie Walmer, Empire, West Hartlepool; Howard and Harris, Empire, West Hartlepool; Helen Trux, Empire, Edinburgh; Alice Sherre, Empire, Edinburgh; Horace Goldie, Empire Theatre, Bradford; Lowenwirth and Cohen, Empire, Nottingham; Daisy Jerome, Empire, New Cross; Campbell and Barber, Hippodrome, Croydon; Happy Fanny Fields, Palace Theatre, Hull; Evershart, Palace Theatre, Leicester; Minola Hurst, Palace Theatre, Leicester; the Three Merrills, Hippodrome, London; Harry Brown, Hippodrome, London; Vesta Tilley, Empire, Sheffield; the Great Lafayette, Empire, Liverpool; Mike S. Whalen, Hippodrome, Manchester; Frances McNulty, Hippodrome, Manchester; Pete and Juno, Palace, Burnley; Hayman and Franklin, Palace, Halifax; Maud Odell, Olympia, Shoreditch; "Chas. T. Aldrich, Palace, Tottenham; and Hippodrome, Ealing; Ella Sheldie, Hippodrome, Willesden; W. T. Ellwanger, Hippodrome, Willesden; Houdini, Empire, Islington; Walker and Lake, Empire, Islington; Ross and Lewis, Empire, Kilburn; Tambo and Tambo, Palace, Camberwell; May Moore, Duprez, Pavilion, Glasgow; Lennie and Hast, Hippodrome, Paisley; Montgomery and Moore, Hippodrome, Portsmouth; Cummings and Colonna, Hippodrome, Rochdale; Maud Courtney, Hippodrome, Rochdale; Radford and Valentine, Hippodrome, Sheffield; Herbert Lloyd, King's Theatre, Southsea; Hanvaar and Lee, Hippodrome, Stockton on Tees.

"Ship Ahoj," the new Empire ballet, due on Monday, depicts life on a liner homeward bound from the East. It tells "a story of love and laughter, with a tinge of Oriental mystery."

Jen Latona, working now indefinitely as a single turn, has proved acceptable this week at the Canterbury and East Ham.

Foster, the agent, had a bad fall in the Westminster Small Debts Court this week, when he tried to recover commission from W. T. Ellwanger on engagements which it had not suited the actor to fulfill.

Lily McClellan notifies me that he is now ballet master at the Theatre of Varieties, Brussels.

Herbert Sleath will appear at the Hackney Empire on Monday, in a sketch by Harry M. Vernon, entitled "The Horse Thief."

Alexandra Dagmar was a guest of honor at the annual dinner of the O. P. (Old Players) Club on Sunday.

Among the Hyman sisters for South Africa to-day were Cook and Rother, Alice Raymond, and Nate Leipzig.

Many well known artists paid the last tribute of respect to Flora Blake, who was buried on Monday. Harry Blake tendered heartfelt thanks for messages of sympathy from countless friends.

Donaher, the balloon girl, appears at the Palace on Monday. She sings while floating mysteriously about the auditorium. Donaher tried to get in some sensational press work with a real balloon, nearly killed herself, and so delayed her appearance.

Seymour Hicks produces his excerpt from "Richard III," at the London Coliseum, on Monday. He will address himself chiefly to an elaborate illustration of the battle scenes, employing the text prepared by Henry Irving. There will be one hundred and twenty super-numeraries. Among the principals no female character is left.

OUR CHORUS GIRLS.



1. HAZEL LANGLEY, Merry Maidens (Western Wheel).
2. MARGIE CONBOY, Robinson Crusoe Girls (Eastern Wheel).
3. FLORENCE BRAM, Tiger Lilies (Western Wheel).
4. SIGNA MAY, Fads and Follies Co. (Eastern Wheel).
5. TRIXIE AYERS, Parisian Widows (Eastern Wheel).

out in new clothes, by way of celebrating the 550th show at the Shaftesbury. The "hobble skirt" was on this occasion banished from the wardrobe.

There can now be but few more performances of "The Whip" at Drury Lane. Active preparations for the pantomime, "Jack and the Beanstalk," with its Roosevelt giant, need the stage.

Young Buffalo, whom the critics here have named "The Wild West Waller," is trying to fix a season at the Princess Theatre, Oxford Street.

Writing in *The London Telegraph* on "Dull Music," James M. Glover, the Drury Lane conductor, says: "It is worthy of note that

Miss Kelly is a chorus girl, who made her first appearance in "The Girl of Gottenburg," at the Gaiety. She has a brother and sister in "The Arcadians."

Gossip is going round again about a Japanese play to follow "The Arcadians," at the Shaftesbury. But it is such a long way to look.

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Hatch
TRADE MARK

ETHEL BARRYMORE IN REVIVAL OF "TRELAWNY"

Charles Frohman announced last week the season's plans for Ethel Barrymore. She will make her New York appearance at the Empire Theatre, following William Gillette's repertory engagement there, and she will appear in a revival of Pinero's "Trelawny of the Wells."

Miss Barrymore will play Rose Trelawny, and will be supported by a newly organized company. The revival will be made during the holidays.

THEODORE ROBERTS AT NEW THEATRE.

The role of Falstaff, in "The Merry Wives of Windsor," was taken on Thursday evening, Nov. 10, by Theodore Roberts, who went on to read the part with less than a day's notice. Mr. Roberts was "loaned" to the New Theatre management by William A. Brady for this production only, replacing Louis Calvert in the part.

THE CORONATION CELEBRATION FOR 1911.

The Coronation Exhibition to be held from May to October, 1911, at the Great White City, London, W., Eng., offers an excellent opportunity for concessions for all first class and up-to-date attractions.

THEY TELL ME (RETURNS TO 'FRISCO.)

INCIDENTS AND ACCIDENTS IN
VAUDEVILLE, BURLESQUE, MU-
SICAL COMEDY AND DRAMA.

BY L. WOLFE GILBERT.

"What, back again?" "Yes, Doctor Conscience ordered it." But, gee, it's like being back on old Broadway this week. Well, to begin with, the name of the theatre "I'm playing in" is the "American." Their few blocks away "The Fortune Hunter" opened, "Past Big Chief" Fred Niblo is playing the title part, and he is the talk of the town. Every paper in the city was unanimous in its praise of his excellent work. Once more the vaudeville performer has proven his versatility, for I know there were a lot of skeptics who said: "Well, he is all right in 'one,' in front of a street drop—but—Frank Bacon (whose home is here) shared honors with Niblo in his clever characterization of the old inventor-druggist. "Frisco voted "The Fortune Hunter" the best comedy in years. "Thanks, Frisk, old girl, but N. Y. and Chi. did it for you."

As I entered the theatre this week I noticed on the back of one of the wings, an amateur artist's pencil sketch of "Ole Bull," the celebrated old violinist, and under it was written "Oscar Lorraine, as Ole Bull." I said to some one who had rubbed out the letter "e" and substituted the letter "d," and made the inscription read "Oscar Lorraine, as Ole Bull." Honest, it wasn't me, Oscar. This should have been White, of Ryan and White, a snicker. Gee, but "Three Millions Dollars" didn't last long in Chicago. I can't understand it. And the "Spendthrift" was in New York, too! "Sh—sh! Just small time stuff, that's all—read on."

Frank Morrell did it at the Orpheum here last week in a difficult spot. "The Old Blue and the Gray Fiddlers," he won his audience right off the reel by pulling a nifty. Picture him in his black face make-up following these Civil War veterans and pulling "I'm the fellow those old guys had the fight about." Pretty fair, eh?

Hawthorne and Burt, take warning. I have a "verbal" contract, with one, "Ban Scheaf fer," and I understand he is in your employ. I want to look up the "new agency law," and then I'll see what's to be done. This is not a threat, simply a promise.

Who should pop in on the Mrs. and I but Jeanette Dupre, looking as attractive as ever—and more prosperous, if anything. This part of the country likes Jeanette very, very much, as she is quite a favorite. Didn't I like her myself—she paid me a "retainer" on a new act.

I see Joe Welch is done—starring again. Well, "The way of the transgressor is hard." I wonder if he'll know what I mean.

On the bill, this week, were Kelly and Violette, "The fashion plate duo." It was their initial appearance together in many months, as Mrs. Kelly had been seriously ill, and talk about your receptions. "Thunderous." Ye Gods, Tumultuous.

Franklin Ardel and company, in one of my off-ones (the act I wrote him), is the hit of the Wigwam show this week. Sam Harris met me on the street and said: "Wolfe, it's as good as a sketch as ever played my house. It's a good 'certain' for the night. I don't know I had a hand in writing it, or they would never have given it the good notice it did."

And, while I mention this "certain" sheet, an interview I had this week is brought to my mind. I was talking to the correspondent of a weekly which, as far as age goes, is in its infancy, but whose principles and methods are commendable, and I said: "Tell me, you have no trouble in getting ads, have you? Your paper is owned by actors, and no doubt they support it. And he said: "Wolfe, yes, I am doing a fine business, but it would surprise you to see the amount of actors who have been in the show business for twenty years and upwards, who run up to this 'boy critic' of the 'questionable sheet' and ask his opinions, give him their ads, etc. humble themselves, all in fear of a one or two line biased criticism which he may give them."

This is an existing condition that certainly cannot be denied, but, is it really a coming diminished? It is only a question of time when the actors' eyes will be opened to the fact that in advertising in this "sheet" they are buying favorable criticism, which, by the way, the manager, who might read same, is already wise to, and ignore to.

The "Weekly Wheeze" was perpetrated by Jack Hughes, of the Hughes Musical Trio. He sent it to me from Los Angeles. He wanted to write me that I was on the bill the following week with "Water Law," the dramatic sketch, so he said: "Wolfe, 'Water Dennis O'Brien' is on the bill." Well, go on, finish it.

Just found one "foolish query" I've neglected to answer for months. "Dear They Tell Me—Kindly advise me if Doctor Cook's Priar?" I refuse to answer this, as I suspect it's a pun.

I note Aaron Kessler is handling the small acts for the "roof." Well, he's only a small fellow. If he ever gets as big as Willie Hammerstein, then we'll see.

It's a lie, I'm am not going to star in "The Wolf."

Received a letter from Friend and Downing, and I don't like to repeat myself, but they are "joining things" as usual over there. Al. Friend sent me a quaint picture; it was a likeness of Al. Mrs. Friend and their little son, and printed under it was "Three Friends."

This is a musical comedy house I'm playing this week, only two interpolated vaudeville numbers, a Russian dancing act, and yours truly. The musical comedy stock is put on by James Post, the Coast Irish comedy star, and a very capable company, consisting of Kelly and Violette, Jack Curtis and Lillian Sutherland, Millar Bacon, Al. Bruce, Winnie Baldwin, Lotus Moore, a host of others, and a splendid chorus and song ballet. Jim Post is some Irish comedian.

The weekly vaudeville parody popular song chorus is on Irving Berlin's phenomenal hit, "That Mendelssohn Rag."

"If Mendelssohn had lived to hear his Spring Song melody
Played the way they play it at the vaudeville shows,
I'd like to bet he'd never bother
His weary brain to write another.
Filled with grief, he'd surely go and get a
champagne jag,
And he'd shoot 'Izzie Berlin quick, for daring
to write that Mendelssohn Rag."

I note that in front of Edwin Moss's name (formerly Moss & Stoll) is the word "Sir." It's funny everything over there is just the opposite to us. Over here they use the word "sir" to managers after the name.

I've heard actors use "other's" words too, both before and after the names of Mrs. Yes, I know, I know, "Sir," in England, means he has been knighted.

I note that a certain column writer, Rockefeller or Vanderbilt (something like that)

by name, states that he notices all the theatrical sheets have a column like his lately. Oh no, not like yours, Mr. Vander-Rock, oh no.

Billy Van, our minstrel friend, is headlining at all the S. & C. houses out here, to capacity business. Bill plays the circuit twice over consecutively, at some "wages," too. And he is making them laugh, also. Let's see; what else can I say about Bill? Oh yes, he still retains his maidenly beauty.

Dan Kelly, vaudeville critic and editor of The San Francisco Review, a local paper, has severed his connections with said sheet, and with all due respect for the merits of the paper, it has lost a capable, well versed contributor in Dan. Though he seems not quite certain as to his future, yet he intimated that he intended to operate a local weekly himself. Accept the best wishes of yours truly, and I am confident that it will be a success under your able management. My advice, though, is, keep away from Vallejo.

I wish some reader of "They Tell Me" would write me the whereabouts of the following: Harry Sauber and Tommy Dugan. Thank you.

The sensational New York hit, "The City," though an artistic hit here, is only playing to fair business.

Well, "Auf wieder sehn." Readers, I am sorry "The Golden City"—Los Angeles (the home of George Fuller Golden). Best wishes.

Watch next week.

World of Players.

B. F. FORBES is being featured in Miron Lettingwell's new pastoral play, "At Stonehead Corners," over the larger one night stands in the middle West. Hope Carlisle (Mrs. B. F. Forbes) is also a member of the cast. The company, we are informed, is playing to remarkable business, piloted and controlled by Managers Billch & Voss.

Notes from the Shermans Musical Comedy Co., playing through Canada.—We are in the second week of our return engagement at the Orpheum Theatre, Calgary, Alb., Can., doing excellent business. We opened here last week, and the people were glad to see us return. Our first engagement here was some thing that Mr. Sherman was proud to talk of, as we did a record breaking business every night, and after twelve weeks of stock comedy, we were sent to Edmonton, and did very well there, as we stayed for ten weeks. We are now back in Calgary for ten weeks, and then go to the coast. There are fifteen people in the company, including Mable Lemonale's Beauty chorus. The roster is as follows: Thomas J. Beeson, producer; Emil Kruschke, second comedian and characters; Neal Anderson, light comedian and straight; Edwin R. Beeson, straight; Rose B. Mitchell, characters; Dollie Weston, soubrettes, and Mable Lemonale, leads. In the chorus are: Nellie Carroll, Dan Forsythe, Hilary Hall, Mable Neppert, Grace Cuthbert, Mildred Bedford, Ruby Long, Clita Cameron and Pearlita. E. A. Wolf is manager and musical director, and Neal Anderson, charge of press and advertising. We are producing all of Mr. Beeson's comedies, and they are very good material. We will play a long engagement in this part of the world.

NOTES FROM THE RICHARDSON & LEWIS STOCK CO., T. J. Richardson and Benjamin J. Lewis, managers.—Business with this attraction has been very good. This is our twenty-seventh week out. Managers in Colorado and Wyoming pronounce it one of the best repertory companies they have ever played. Roster remains the same as when we opened. We are headed for the coast.

"DON'T TELL MY WIFE" NOTES.—Robt. T. Parkinson, in "Don't Tell My Wife," is making both an artistic and financial success through the Virginias. He is supported by a strong company, and the show is doing an exceptional business. We opened our new houses in West Virginia during the month of October.

MAURICE CAMPBELL has engaged Orrin Johnson as leading man for Henrietta Crossman in her new play, "The Duchess of Sade."

NOTES FROM PALMYRA, Wis.—Scherer's Opera House opened Nov. 3 with a Halloween concert and party, to a crowded house. Opened the season with "The Defender of Ameron Dam," to a full house. This little show house is destined to be a favorite, as it is one of the best equipped in any small place in So. Wisconsin. Has steam heat, electric lights, good scenery, and is the only opera house in a radius of some twenty miles where there are a number of small towns. It will probably be a good show town. E. B. Helmstret, a business man of Palmyra, is the manager.

AL MASSEY closed his "A Message from the Skies" Oct. 29, at East Palestine, O., after playing Massachusetts, New Hampshire, New York, Pennsylvania and Ohio. Miss Kramer joined the Bijou Theatre Stock Co., at Lorain, O., for leads, and Mr. Massey joined Powell & Cohan's Musical Comedy Co. (central). Walter Wemyss goes with "King of the Ropes." The roster is the roster: Al. Massey, proprietor and manager; Clyde Fisher, advance; Walter Wemyss, Ben Wilkes, Theo. V. Rennie, Mel Shurtliff, Manley Whiting, Louis Gould, Dave Dupree, Frank Eurt, Ella Kramer, Gertrude Huntington, Bessie Denning and Jack Denning, musical director.

HARRY WARD, who has been West with his "Pair of Pinks" Co., is headed East, and reports his business excellent. The company has not closed since leaving running all Summer in the Colorado mountain towns. A new special scenic outfit has been added, and the paper is the original production's wall and window work. Roster of company is: Harry Ward, Nettle Wilson Ward, Harry Ward Jr., Dot Owen, Geo. Zepilo, Fred Hubbard, Howard Lambert, C. W. Rosey, Ed. Leslie, Grace Elmore, Lillian Gourlay, Sadie McClain, Bella Satterwhite and Helen Laurie.

NOTES FROM "The Man on the Box" Co., Harry P. Brown, manager, presenting Bert Leigh in the role of "The Matinee Girl" Co., which is one of the best musical comedies of its kind, is under the management of Mrs. Nettle Fales, touring Ohio for Gus Sun. Mr. Fales will personally manage his own company, "The Ten Musical Girls," which is now on the Roper Vaudeville circuit, near Pittsburgh, Pa. The press and public comment favorably on Manager Fales' efforts to please.

NOTES OF "A RABBIT'S FOOT" Co.—We are still in the State of Mississippi, and our business has been all we could have expected, and we have no complaint to make except the weather has been a little cold, but it doesn't seem to hurt our business, as the people are looking for this sort of entertainment. The members of the company are well pleased and are in the best of health. This company is en route to Alabama and Georgia.

ED. H. BARNSTADT writes: "I am in my forty-eighth week with C. R. Reno's attractions, at the present time business manager in advance of the No. 1 company, 'Uncle Dan.' Business continues to be good. The company numbers fifteen people. We carry a band and orchestra."

ARLINE A. ALTHOFF joined Gilmore, Le Moyne, Perry & Co., Nov. 3, to play the part of Dolly Arbuckle, in "Pug, the Mop Lady," replacing Myrtle Griffiths, who is going back to her singing act.

FRANK HALSTEAD, who has been playing Rip with Morrison's "Rip Van Winkle" Co., closed with that company on Oct. 31.

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LEW GLEASON, principal comedian with "The Honeycombers" Co., informs us that he has been compelled to "lay off" on account of throat trouble. Continuing, he says: "My doctor has ordered an operation, and it will be some time before I get back into my working clothes again."

NOTES FROM THE "UNCLE ZEK" Co.—This attraction is doing its usual good business through the South. In Missouri and Arkansas business was extra good. Mississippi is showing up fair, the opposition being very strong. We are traveling in our own private car, and our band of fourteen pieces is a revelation in the South. The roster is as follows: Raymond D. Crawford, owner and manager; Talmage Crawford, advance representative; David Stump, Oscar Simpson, Pal Palmore, Elliot Long, Clarence Long, Jack Biser, C. Conover, Rex Shanklin, Lane Shanklin, Ted Harold, Geo. Smith, Emmet Smith, Toot Bury, Raggy Wilson, Squib Moore, Vic Walters, Ralph Harrison, Erny Hout, Matie Crawford, Cellista Roper, Mrs. Smith, Alice Beauford and Baby Carmen.

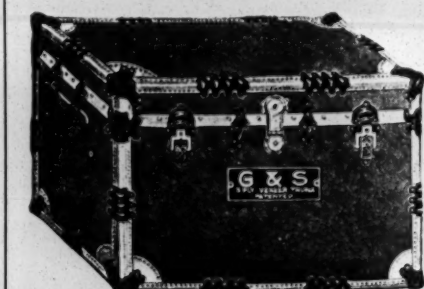
CHAS. T. FALES' ATTRACTIONS.—Business has been fine all season, and the name of Chas. T. Fales' Stock through Pennsylvania seems to be an established household word. This company is under the management of James Silver, of "The Matinee Girl" Co., which is one of the best musical comedies of its kind, is under the management of Mrs. Nettle Fales, touring Ohio for Gus Sun. Mr. Fales will personally manage his own company, "The Ten Musical Girls," which is now on the Roper Vaudeville circuit, near Pittsburgh, Pa. The press and public comment favorably on Manager Fales' efforts to please.

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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Erby, manager and correspondent.

THE LONDON BUREAU

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THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Brenzano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 128 Prado, Havana; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Albert & Son, 137-139 King St., Sydney, Australia.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

J. C. Lowell.—Make application to the managers of vaudeville houses or agents. We cannot quote salary, as we have no idea as to the merit of your act.

S. A. J. R., Chicago.—I. Samuel French, 28 West Thirty-ninth Street, New York.

The columns of THE NEW YORK CLIPPER.

J. S. De., Lyle.—I. We do not answer queries relating to the private affairs of anyone.

L. W., Rochester.—We do not know his present whereabouts. Watch our route list for route of company.

A. Reader, Brooklyn.—We do not know his present whereabouts. Write him in care of this office, and we will advertise letter in THE CLIPPER.

MISCELLANEOUS.

H. A. B., Lock Haven.—The Pennsylvania station in New York City is the most expensive railroad station of the three you name. The officials of the railroad will not give figures, therefore we cannot give cost.

NEW ORPHEUM, SOUTH BEND, IND., OPENED.

Under the direction of Allard Bros., who control houses in Champlain and Danville, Ill., and Gary and Elkhart, Ind., the new Orpheum vaudeville theatre, South Bend, Ind., built at a cost of \$45,000 by Elmer and Harry B. Strayer, was opened to the public Nov. 14.

The house is one of the finest vaudeville theatres in the Middle West, is modern in every respect, has a water curtain and other safety apparatus, making it thoroughly fireproof. The seating capacity is 1,123.

The opening stage is 22 by 22, 65 feet high, 27 feet from rear wall to curtain line, and 66 feet wide. The dressing rooms are under the stage. There are three exits on each side, opening on paved alleys, and it is said the house can be emptied within two minutes. The theatre is on the ground floor, making ingress and egress particularly convenient. There will be two performances daily.

Charles J. Allard, local manager, is affiliated with the Western Vaudeville Managers' Association, whose headquarters are in the Majestic Theatre Building, Chicago.

SUNDAY VAUDEVILLE AT MANHATTAN.

Oscar Hammerstein announced last week that beginning Sunday afternoon, Nov. 20, vaudeville performances will be given twice every Sunday at the Manhattan Opera House, New York City. In the evening prices will range from 35 cents to \$1, and at the matinee, 25 to 50 cents.

This policy will be followed on Sundays only, "Hans, the Flute Player," continuing on week days. The initial programme will be announced shortly. Oscar Hammerstein will provide the vaudeville bills.

FULTON, BROOKLYN, BACK TO CHEAP VAUDEVILLE.

Beginning Nov. 14, the Fulton Theatre, Brooklyn, N. Y., returned to cheap prices, giving high class vaudeville at reduced rates. Two shows a day will be given, afternoon from 2.15 to 5 o'clock, and evening from 8.15 to 11 o'clock.

Six vaudeville acts, with domestic and foreign picture views on the Fultonscope, will make up the bill.

The price of admission afterwards will be fifteen cents for the theatre orchestra.

JESSE LASKY SAILS.

This well known producer of high class acts in vaudeville sailed for Europe on the Lusitania, to look over the theatrical field there. He will travel with Monckton Hoffe, author of "The Little Damsel," who has been engaged to write the book and lyrics of one of the musical comedy reviews for the Folies Bergere, in Paris.

Mr. Lasky will return to America Jan. 1, 1911.

MADGE FOX LOSES FATHER.

Mrs. Max Hart, wife of the vaudeville agent, and who was professionally known as Madge Fox, mourns the death of her father, John A. Lynch, who passed away at Omaha, Neb., on Friday, Nov. 11, at the ripe old age of eighty-two. He was said to be the last survivor of the Great Eastern, which laid the first Atlantic cable.

MANUEL KLEIN BACK AT HIPPODROME.

Manuel Klein, who returned from Europe last week, after a two months' vacation, has resumed his place as musical director of the Hippodrome. Mr. Klein visited London and Paris, and made a short tour of the continent. His trip was due to a nervous breakdown from overwork. He has now recovered.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Maelyn Arbuckle in "The Welcher."

"The Welcher," a sketch, by Robert H. Davis, blends comedy and pathos prettily. Maelyn Arbuckle played it last week at the Hudson, Union Hill, and the auditor must have a heart of stone if it fails to tug him a little in the sentimental portions. Mr. Arbuckle seems to have struck the right thing for his present vaudeville incursion, and he plays the central role with thoroughness and charm.

The welcher is Dan Gasaway, a gambler, who has "killed the ponies" and made a "wad" that an elephant couldn't swallow. He gets a letter from his sister, whom he hasn't seen for many years, and she tells him that she is sending her daughter to see him. Dan hires a real swell butler and orders a spread that would put a king in good temper, expecting that the niece is a grown-up young lady. Instead, there appears a little girl, pale and emaciated, and poorly dressed. Dan is "knocked a twister," but only for an instant. He recovers quickly, makes the butler do the honors elaborately as though a queen were the guest, and the child, for once in her life, gets all the ice cream that she can eat. Then the story of the father's death and the mother's fight against poverty is told very simply by the little girl, who finishes by talking of her mother's illness and her own death. Dan welches then for the first time in his life, tells the butler that the swell game is not for him, and the curtain falls as he leaves the room with the child, bound for the little one's home, and bent on making her a place "where the roses will come back in her cheeks." It was a mighty sweet little story.

Mr. Arbuckle was well aided by Vaughn Trevor, who made a capital butler of the haughty brand, and little Agnes Redmond, as the child, a part she invested with simple charm. About twenty-five minutes were taken up, on the full stage.

Harry Sylvester and Wm. Redmond.

Harry Sylvester and Wm. Redmond, late of "That Quartet," gave melody a big boost at the Orpheum last week, where their offering was one of the biggest features of the programme. This baritone and tenor can "go some" on vocalization, and they show a knowledge of the public pulse by their arrangement of selections, too. This is a point that many singers overlook.

Sylvester's singing of Eddie Leonard's "Ida, Sweet As Apple Cider," given with Eddie's peculiar style of rendering, tickled the crowd immensely, and Redmond, in a little song, played a piano, and sang a voice a pleasant air in "When You and I Were Young, Maggie." "Little Tommy Murphy Was a Soldier Bold" was given with a nice appreciation of its comedy. The finish included a capital rendition of "I've Got the Time, I've Got the Place," etc., and the pair finished to tremendous applause. They are singers with real voices, and a guaranteed winner on any bill. About sixteen minutes were taken up, on one.

De Alme and Mae.

Banjo playing has to be good to hold its own for ten minutes on the big time. At Hammerstein's last week De Alme and Mae, in the opening position, made good with a vengeance, getting the seal of approval placed upon their work most heartily by the early arrivals. The man appeared in evening dress and the girl looked neat and attractive in a short black dress, with white flowered effect on the skirt.

Their double playing at the start showed their skill and for a second selection, and was opened with an operatic selection, and was joined by the girl before its conclusion. Southern melodies, especially "My Old Kentucky Home," caught the house, and these served as the concluding portion of the act. There was hearty approval for it throughout. About ten minutes were taken up, on one.

Meyer Harris and Company in "The End of the World."

"The End of the World," Aaron Hoffman's well known vaudeville composition, is not a big number by any means, but there are many people who have not seen it, and those who have can witness it again with much pleasure. Meyer Harris played it last week as the headline feature at the Fourteenth Street, and the laughs and applause were big. The Fourteenth Street hasn't had as big a laughing bit in a blue moon.

Mr. Harris was Sam Levi, the slave of Toblitsky, and to every requirement he responded nobly. He showed the shrewd old fellow in a laughable light, and gave a touch of the artistic in his character drawing that made the portrayal stand out pleasingly. He was given a cordial reception. Jesse Well, as Sam, made that energetic youth an interesting character, and Irene Harper did well as Esther.

Walter Lawrence and Lillian Fitzgerald.

"Just Landed," a sketch arrangement used by Walter Lawrence and Lillian Fitzgerald at the Hudson, Union Hill, last week, has too much to do for "Erin" to it. The couple can sing well, and they should lose no time in throwing their present act into the discard and framing up something with more of the vocal and less of the "Irishland forever" about it. A very nice thing, but a little of this sort of thing, but eighteen minutes of it is stretching their patience too much.

RANSOME RETURNS TO VAUDEVILLE.

John W. Ransome, after a long absence from vaudeville, re-appeared at Hammerstein's, New York, Nov. 14, in a new character, William H. Taft, President of the United States. Ransome was the creator of Richard Croker impersonations for six years, beginning in 1894. His "I am a Democrat" travesty on David B. Hill, his next stage characterization, proved a big hit. In Mark Hanna, Fitzhugh Lee, William Jennings Bryan and Admiral Dewey he offered life-like make-ups. Roosevelt was next impersonated.

Ransome also appeared in the title role of "The Prince of Pilsen" for four consecutive nights, making a big hit in London. B. C. Whitney then had him for the star part in "The Isle of Bong Bong," followed by the Irish District Leader, in "The Head of the House." Most Singer next engaged Ransome for the principal comedy role, in "The Flirting Princess."

BENEFIT AT NEW ROCHELLE.

J. Bernard Dyllan plays for the benefit of the homeless children at New Rochelle, N. Y., Nov. 16, under the auspices of the Ladies' Society Committee, headed by Mrs. Welch. Manager Low donates the house, and Prof. Von Rarar furnishes the orchestra of ten pieces. Mr. Dyllan will sing his new song, "The Man that Didn't Vote for Stinson." Mrs. Eddie Fox is one of the patronesses of the charity.

Misses Armstrong and Wheeler.

Misses Armstrong and Wheeler, who were billed under the team name of Russell and Brown, at the Fourteenth Street Theatre last week, made one of the biggest hits ever scored by a female duo at that house. The audience gave them applause galore, and wanted the girls to work much longer than their allotted time on the programme.

Miss Armstrong makes a very natural looking and trim boy, and Miss Wheeler, at the piano, rippled over the keyboard in great style, and helped out nicely on the vocal portions.

"It's Got To Be Someone I Love."

"It's Got To Be Someone I Love," delivered by Miss Armstrong, in long gown, with Miss Wheeler at the piano, opened the eyes of the audience to the girls' ability, and while the change was made by her partner to boy's suit, Miss Wheeler won hearty applause for her skill at the piano, in what characterizes as a composition of her own. The philosophical ditty, "I'm Mighty Glad I'm Living," with its optimistic tone, was capably given by Miss Armstrong. "Under the Yum Yum Tree" was a tremendous winner as the girls gave it, with Miss Armstrong balanced jauntily on the top of the piano. A number of bows had to be taken before the audience would let the show proceed. About fourteen minutes were taken up, on one.

Wm. H. Thompson in "The Cardinal's Stratagem."

There was an awful tempest in a teapot in Mildred Aldrich's sketch, "The Cardinal's Stratagem," which was played by William H. Thompson, at the Fifth Avenue last week. The Cardinal, in all the pomp of his red robes, intercepts letters which tell him that his recently married daughter, Duke of Perigord, has been flirting. The Cardinal then has the duke and his young wife brought before him, and upon learning that both of the young people had been smitten with "someone else" before their marriage that morning, he opens their eyes to the fact that they are a great waste of words, and Miss Aldrich has clouded up her story to such an extent that it is hard to know what she is driving at half the time.

Mr. Thompson has a fine elephant on his hands in this act, and even his splendid acting ability couldn't put one throb of heart interest in the story. He had really no interest in the act, and the characters in it, and the manner of his rendering gave it a cold effect. The stage settings, a beautiful garden effect, two of the characters in old time costumes of the French court, proved the one redeeming feature. About eighteen minutes were taken up, on the full stage.

Barnes and Robinson.

An act that was worthy of a better place on the programme than the one it occupied—Barnes and Robinson, who were billed at the Alhambra last week, with the man at the piano, in playing and singing, and the girl in vocal work, with some pretty changes of costume, it was plain sailing from the start for them, and they easily triumphed over the noise and bustle of the tardy arrivals.

"Honey, I Love You," or a song with same similar title, was the first one, sung by the couple with fine results. It was pretty in itself, and the manner of its rendering gave it even more attractiveness. Some excellent work at the piano was given by the man while the girl changed, and the next number was "Lovey Joe," also well done. The man's act, a sort of Hebe dialect, caught the house in unimpeachable manner, and the Indian number, "Ogalah," proved a bang-up closing selection. The couple work with pleasing ease and assurance, and they know their audience well. About fifteen minutes were taken up, in two.

Paulinetti and Piquo.

With some new tricks and the best of their old ones retained, Paulinetti and Piquo closed the bill at the Hudson, Union Hill, last week, in bang-up style. Paulinetti is a wonder in the length of a light weight, and Piquo does some ground tumbling that is decidedly "the goods." The former still does his remarkable hand-stand on a cane and his disarming while balanced head downward in a high hat. As a rule, a hand-stand while balanced on a cane is another big winning feat. They retain the burlesque "strong man" feature, which is very funny. "The mysterious big lady," with Paulinetti upside down in female costume, finishes the offering with a burlesque. The team are as strong a feature as they ever were.

Phil Taylor's Dogs.

Phil Taylor has a dog act with some good features to it. At the Hudson, Union Hill, last week it made an excellent opening number. A minute circus, with one of the dogs in the make-up of a horse, began the proceedings, and later the dog band was trotted out for inspection. Four little dogs were the "musicians," drum, cymbals, rima and "cello" being the instruments played. The "cello" being a serious looking canine, which was very much in earnest, while the drummer was a real comedian. On a little revolving table which was brought out later, a few of the dogs were shown. The dog band accomplished the stunt neatly. This dog had formerly made a hit by jumping a rope. About twelve minutes were taken up, on the full stage.

RAWSON AND CLARE CONTINUED ON C. M. P.

Rawson and Clare, "Just Kids," have completed twenty-two weeks over the S. & C. time, and have just received fourteen additional weeks from Paul Goudron. They have met with splendid success everywhere, and they write that the cordial treatment received makes one wish to play the circuit indefinitely.

LOTTIE GILSON WILL HAVE A BENEFIT.

Lottie Gilson, "The Little Magnet," who is in straightened circumstances, will be given a testimonial benefit at Ebling's Casino, One Hundred and Fifty-sixth Street, New York City, on Dec. 6.

NEW KEITH HOUSE IN ST. JOHN.

It is rumored that the Keith interests have acquired a block of land on King Square, St. John, N. B., on which to build a theatre. The site said to have been secured is the one on which the old Lyceum Theatre stood.

OLGA WILSON LEAVES HOME.

Olga Wilson, who was in a team of masele dancers last year, told her mother in Cincinnati that she was tired of the stage. She then disappeared from home. The police were notified. The girl is seventeen years of age.

FRA ELBERTUS RAGES.

HISSED IN CINCINNATI. ELBERT HUBBARD QUITS VAUDEVILLE.

Elbert Hubbard, the sage of East Aurora, couldn't stand for Cincinnati Sunday audiences. In this Ohio city Sabbath crowds are not looking for either philosophy or inspiration. They want wild hilarity. Many an actress has been moved to tears and many an actor has been voiced a blue-tinged roar over the hostility of those in front who didn't like their acts.

Fra Elbertus, who expected to greet many of his flock at Kelli's Columbia during his week in Cincinnati, was hissed at the opening matinee. His hearers couldn't appreciate his preachments. They wanted comedy. Hubbard left the stage in a rage, and didn't come back for the night performance. Nat M. Willis, who had just come from New York to fill his place on the bill.

GROVES & BURG ARE GIVEN BIRTHDAY PARTY IN PHILADELPHIA.

Dad's Theatre, Philadelphia, Pa., was the scene of an interesting function for theatrical people on Nov. 9, when a birthday party was given in honor of Hal Groves and Clara Burg. Delegations from all of the houses in town were present. Joe Roberts was master of ceremonies. Supper was served at midnight, and at its conclusion the show started and continued until 2 o'clock.

Those present included: Faustina, Madge Moore, Patsy Murphy, of the Golden Crooks; Groves and Clara, of the Parisian Widows; Blanche Gaen, Ella Sacks, Jennie Mackin, Margaret Ward, George Wood, Eddie Carroll, Jones and Richards, H. Watson, H. S. Smith, Mr. and Mrs. W. S. Saunders, Tom White, Charles Bender, the Musical Bush-kirks, Al. Hyland, La. Mace, Jule and Tom, McDonald Bros., Jordon and Belmont, Morton, West and Morton, Mark Colcord, Charles O'Brien La Croix, Henri E. De Born, Mr. and Mrs. Ed. Lowry, Billy Barron, Harry Jordan, B. Marsh, Joe Foley, Geo. J. Lewis, H. Chase, Tom Hamlin, Art Perry, Max London, Dan Lacey, Walter Kuehn, Scotch Mack and wife, Mr. and Mrs. Joe Roberts, Leonard and Allen, Mr. and Mrs. Max Holden, Henry Furness, and the Musical Gordons, Highlanders.

"THE IMMORTAL TRAMP."

A new operetta, entitled "Der Ueberbliche Lump," ("The Immortal Tramp") by Felix Dorman and Edmund Eysler, scored a tremendous hit at its premiere at the Vienna "Burgtheater" recently. The book, by Felix Dorman, is looked upon by foreign critics as a piece of real literature for it does not deal with everyday operatic material so characteristic of modern operettas. "The Immortal Tramp" is a real figure—one taken from life—a figure that touches the heart, and chafes a figure with a fate and a meaning. The opera is replete with phases of Bohemian life.

Hans Ritter (the Immortal Tramp) is a school teacher somewhere in the mountains. He is a genuine musician, full of melody and pathos, and his rendering of our greatest of all song-composers, Franz Schubert.

There are some other characters in this operetta, possessing real charm. The music by Edmund Eysler is in a great degree responsible for the astonishing success of the operetta. Among the numbers which will soon be heard, may be mentioned: "Entree Song of Hans Ritter," "The Marriage Duet," "The Annen Waltz" and "The Tramp March." A prominent American manager is about to close a contract for its early production. Jos. W. Stern & Co. will publish the music.

SHOW PEOPLE WILL DANCE.

A theatrical masque and civic ball of the Gilbert-Bong Association will be held at Sulzer's Harlem River Park, One Hundred and Twenty-ninth Street and Second Avenue, New York, Friday night, Nov. 25. A prize Marathon race will be open for ladies in masque, for a cup valued at \$250. A large delegation of show and chorus girls from different Broadway and burlesque houses in Greater New York will go up in touring cars. A prize wait for a beautiful prize will be run off. Joseph Humphries will be master of ceremonies.

CINCINNATI AND "THE LOTTERY MAN."

Cincinnati simply grew hysterical over "The Lottery Man." Rida Johnson Young's comedy was voted about the most refreshing play seen in years. Great crowds emphasized their appreciation. Helen Lowell, as Lizzie Roberts, scored an individual hit, and as pronounced as Cyril Scott's Jack Wright, while Louise Galloway was a sweet little mother with whom everybody proceeded to fall in love.

EDWIN A. GEEWEY GOES TO KANSAS CITY.

Edwin A. Geewey, who for years has been connected with the Leslie Judge Company and Leslie's Weekly, will join the forces of the Kansas City (Mo.) Post, to take charge of the dramatic desk as critic and dramatic cartoonist. His series of caricatures of stage folk has been running in Leslie's Weekly for over two years will be continued as a feature on the Post.

ANOTHER BRONX THEATRE.

Plans are being made for a new theatre in the business centre of the Bronx, to be built by the Hudson Realty Co., at the South-east corner of Courtland Avenue and One Hundred and Forty-ninth Street. The proposed structure is to be a five-story theatre and office building, covering a plot 100x141.

RAHWAY, N. J., WILL HAVE OPERA HOUSE.

An opera house will be built in Irving Street, Rahway, N. J., on land adjoining the Auditorium, which has just been purchased by C. H. Ritter, of Red Bank. Mr. Ritter will have the new theatre a building of simple design, yet substantial in structure, and with a capacity of 1,200.

McVEIGH SISTERS LOSE FATHER.

David McVeigh died on Oct. 22, at his home in Taunton, Mass., from pneumonia, aged sixty-five years. He leaves four daughters in the show business—Grace, of McVeigh and Walby, a dancing act; Maudie and Bate Evelyn, now with Mary Manning, and Baby Dorothy; also a widow and three other children.

ADOLPHE HERBMAN WILL SHORTLY SHOW HIS NEW ACT IN NEW YORK.

Adolphe Herberman, introducing four illusions, is a big novelty.

Belle Adair successfully introduced her new singing act with Hans Hanke, pianist, at the Garrick, Wilmington, Del., last week.

Charles Tucker, the minstrel favorite, appeared last week at the Eleventh Street Opera House, Philadelphia, with Dumont's Minstrels. He scored a marked success.

Roberts, Hayes and Roberts have reunited and will produce their former act, "The Cowboy and the Lady."

Radio Frankman is playing successfully on the Orpheum circuit.

Mayme Gerber has left "The Deacon and the Lady Co."

Tim, Chairman of Dady Kirk, later Mrs. Voton, and professionally known as Dady De Avery, is wanted by her aunt. Address Ed. C. Dart, care of T. M. A. Lodge, Kansas City, Mo.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, property classified in this index at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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THERE'S A RING AROUND THE MOON

Don't forget that we also publish the big rage of the hour, "GOOD-BYE, BETTY BROWN," and "Phoebe Jane," "You're Mine, All Mine," "Molly Lee," "He's a College Boy," "Send the for orchestra parts to our great Buck Dance," "Soft and Sneaky," "Send 35c. for Jack Mahoney's Great Parody Book—\$5.00 worth for 25c."

If you are in Chicago drop in and see TOM GEARY in the Oneonta Bldg. cor. Clark and Randolph Streets—He manages our office there. Orchestrations in any key. Send late program and stamps.

HOW TO COMPOSE—a brief but interesting treatise on the subject, by Julius Vogler, Price 25c.

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P. RICHARDS' BERLIN LETTER.

BERLIN BUREAU OF THE NEW YORK CLIPPER.

A Condensed Review of All New Plays Presented at the Legitimate Theatres of Berlin Since the Beginning of This Season.

Nov. 1. The beginning of the present theatrical season in Berlin has been an innovation in the way of regulating first-night performances at the various playhouses, which would well deserve to be adapted by our American managers.

Heretofore, the typical "first-nighters," as well as the dramatic critics of the daily papers have experienced great annoyance by seeing two important openings set for the same evening. This inconvenience has now been overcome by the "Premiere Centrale" (central station), a union formed by the theatrical managers of this city, where the right of the "first night" productions gets amicably settled as to its date in order not to conflict with each other, somewhat on the same lines as the burlesque wheels and the "Stages" for their opening date and place. Thus it has been possible for everybody interested to attend all "first-nighters" of which your representative has taken full advantage.

I give herewith a list of the new pieces which have so far been presented at the legitimate houses of this city this season, together with a short synopsis of each play:

At the Berliner Theatre, "Die Tochter Jungfrau" ("The Foolish Girl"), by Henry Baurle. A young, middle-aged lawyer falls in love with the eighteen-year-old beautiful daughter of a duke. Although the "foolish girl" is aware of the fact that the lawyer is married and father of a child, she consents to forsake her family and elopes with him to London. The lawyer's wife and brother-in-law pursue them and confront the fugitives in a well known hotel. During the dramatic scene which now ensues itself in their bedroom, the furious brother of the forsaken wife attempts to shoot her husband, but the former throws herself between the two and thus saves him. The unhappy girl, now realizing the misery of her situation, commits suicide in order to restore the man, whom she still loves, to his wife and family.

At the "Neues Theater," "Der Stier von Olvera" ("The Bull of Olvera"), by Heinrich Lilienfeld. During the winter of 1808, while Napoleon's victorious army is entering Spain, his troops are taking possession of the small town of Olvera. The officers are quartered at the castle of the Marquis de Barrios, who feels very hostile towards Napoleon's followers. This animosity increases when the French soldiers slaughter the famous bull of Olvera (the hero of many ring fights), and a plot is conceived by which the intruders are to be assassinated at a given signal. But the ever watchful old general Guillaume uncovers the conspiracy and condemns the Marquis de Barrios as well as his beautiful daughter, Juana, to shot. Juana, by her beauty, the general pardons both and becomes the Spanish girl's ardent lover. She uses her fatal influence over him to further the plans of her father and his partisans, and ultimately persuades the old soldier to participate in a plot to assassinate Napoleon. At the last moment the general is stricken by remorse, and kills Juana and himself.

At the Lustspielhaus, "Im Spätsommer" ("Indian Summer"), by Hermann Heiberg. The proprietor of a furniture factory, an old bachelor and confirmed woman-hater, grows furious when he finds that the artist he engaged through an ad. in the daily paper proves to be a woman. Being about to discharge her again, he falls in love with her, but when he declares himself she rejects him, and informs the unwilling victim of her charms that she is already engaged. In the scene time her mother arrives on the scene and proves to be the woman whom the old bachelor had despised. She had prompted old Wessely to become a woman-hater. She now changes her mind and accepts his second proposal, and the young girl is permitted to marry the man of her choice.

At the Lustspielhaus, "Die Letzte" ("The Last One"), by Max Gorky. There is no real plot to this play, but it presents a number of scenes which tend to show the corruption and simplicity amongst the lower classes of Russia. The young and beautiful actress is taking place at the house of the prefect of police, Kolomazew.

At the "Neues Schauspielhaus," "Wann Kommt Du Wieder?" ("When Will You Come Back Again?"), by William Souerast. The charming daughter of an old professor of mathematics is preoccupied by the inactivity of her husband, a popular physician, who is a great favorite among the ladies of high society. She tells her father that there is nothing left for her but to get a divorce from her frivolous life-mate. But the old professor advises her that with patience on her part everything will come out all right, and his prophecy proves correct, as the doctor eventually tires of his utterly existence, and repeatedly returns to the open arms of his forgiving wife.

At the "Friedrich Wilhelmstadtische Schauspielhaus," "Klittern" ("Stickers"), by Henry. This play deals with a certain class of women who cling to men when they are anxious to get rid of them. The teacher, Theodore, lives with Charlotte a life of quarrel and mutual abuse, and they both agree that a separation would be preferable. She agrees to change her mind, however, in the last minute, as she pretends to commit suicide. Theodore is deeply touched by her apparently desperate act, and gladly resumes with her the former life.

At the Lustspielhaus, "Wenn der Jung Mann Blauht" ("When the Young Wine Blossoms"), by Hjalmar Björnson. Arvik, a devoted husband, feels himself sadly neglected by his wife on account of her great attention to their young daughters, who are also lacking in respect toward the head of the family, and even become engaged without consulting

him. Arvik concludes to pretend to leave the house, where he is, and to make a sudden farewell all around, he announces his departure for Australia. He returns immediately to his house, and, unnoticed by the members of his family, watches their grief over his absence, and when he appears on the scene again they all joyfully promise to respect him in future.

At the Residenz Theatre, "Noblesse Oblige," by Hennequin and Veber. A young baron, who belongs to the Royalistic party, is ambitious to become a leader of his set, and thus permits his name to get involved into all sorts of scandals. In reality, though, he has his chauffer do all the tricks that are credited to him, while he follows his many love affairs. The Republican paper, called "The Mouthpiece," published by one Lebozler, who is running for Parliament, attacks the baron, and calls his conduct scandalous, while the latter makes up for it by winning the love of Lebozler's wife. The couple are putting up at a small hotel in the suburbs of Paris, where the most serious Republicans who are acquainted with her, and are taking it for granted that the baron must be Lebozler. In order to "make good," the latter has to deliver a political speech, and is promptly arrested by the police. When brought to the station house he is confronted with the real Lebozler, who has also been "plucked," and the two conclude to make up, while Mrs. Lebozler blesses their new friendship.

At the "Deutsches Theater," "Das Kloster" ("The Monastery"), by Emil Verhaeren. Balbasar (Comte d'Aragon) has killed his own father and allows another man to be punished for the crime. In repentance he seeks the solitude of a convent, and by his affected piety he soon becomes a great favorite with the monks. The old prior is the only one who knows about the crime which Balbasar has committed, and orders him to keep the secret to himself. But the latter, finally overcome by remorse, confesses his ghastly deed to his brother friars, and is relieved by this confession, gives himself up to worldly justice, while the prior is cursing him: "The blood which you have on your hands has now also stained the walls of this monastery."

At the Lustspielhaus, "Der Feldherrnhügel" ("Commander's Hill"), a military comedy, dealing with an old colonel who is purposely bungling at the big manoeuvres in order to get his discharge from service and his longed-for pension, also including a very humorous character in the person of a prince, who is supposed to watch the military tournament, but instead of that devotes his entire attention to a beautiful lady spectator. At the Schauspielhaus, "Die Neue Sonne" ("The New Sun"), by Hermann Heiberg. An old, venerable storekeeper by the name of Starke, finds his whole business entirely ruined by the new department store, "Die Neue Sonne," which was built right opposite to his shop. To save him from complete failure, his daughter, Anne Maria, sets fire to the place by pretending to tumble with a lit kerosene lamp in her hand. The insurance company pays Starke the full amount of his insurance, taking it for granted that the fire was caused by accident. But a poor young girl, who slept in the store, had perished in the flames, and the knowledge of this fact continues to prey on Anne Maria's mind until she confesses her guilt, and takes her punishment.

At the "Moderne Theater," "Der Moloch" ("The Salamander"), by Leo Binski. A Russian play, dealing with the recent revolutionary conditions of the country. The Ramasows have raised their three sons to the position of being successful and contented citizens, unaware of the fact that all three have become imbued with revolutionary ideas and belong to an anarchistic society. Their oldest son, Sascha, who is supposed to be abroad on a business trip, is in reality imprisoned, and the house becomes a meeting place of anarchists as soon as the old folks retire. When the latter do find out the true condition of affairs it is too late, and they have their second son brought not the youngest, and the youngest seriously injured after an encounter with the police. Their eldest is freed from prison by his partisans and is selected to kill the governor, but the plot, being discovered, he dies in attempting the assassination.

At the "Theater," "Ich Liebe Dich" ("I Love You"), by Rudolph Lothar. An impoverished lieutenant is being introduced to a very rich society woman by his sweetheart in hopes that by marrying the former he will be able to keep her in the desired luxury. The lieutenant does eventually marry the lady, and while the latter tries to redeem a check which he had forged, she hears the true reason for his marriage to her. She leaves him in utter disgust, after supplying him with sufficient means to arrange his financial difficulties.

At the Moderne Theater, "Der Wert des Lebens" ("The Value of Life"), by J. N. Dantschenko. A play without plot or moral, dealing with the trials of an old man who is repeatedly being betrayed by his wife, but always forgives her, because "life without her would be of no value to him."

At the "Friedrich Theater," "Die Platte der Trübsal" ("The Path of Virtue"), by de Chaillet. A French society comedy in which a virtuous young girl ultimately captivates an old "Don Juan."

At the "Folies Caprices," "Schwarzer Schimmel" ("The Black White Horse"), a comedy by an unnamed author dealing with an old millionaire whose daughter is in love with a poor young lawyer. Her father refuses to let him marry his daughter until he shows his professional ability by winning a big case. At last the loving lawyer gets a chance, when Fraulein Sall Schmalzinger calls on him to defend her in court of the

charge of deserting a new born baby. But when he does appear before the jury he gets so excited in trying to prove the good character of the prisoner that he pledges to marry her in case she gets acquitted. For inadequate acquittal he has to fulfill his promise, much to the mortification of the father of the child, a lover by the nickname of "Der Schwarze Schimmel," who is also present in court.

CHAS. K. HARRIS CHIRPINGS.

Even Tanquary has been selling Cleveland, Pittsburgh and Cincinnati sold by her rendition of "The Tanquary Rag," which was written for her by Blanche Merrill. Not only has Miss Tanquary been singing this song, but other well known vaudeville singers have taken it up, as it can be sung by anyone in vaudeville who can sing comic songs. Miss Tanquary has allowed this song to be released, and it can be used by anyone. Miss Tanquary will sing "The Tanquary Rag" this week at the Fifth Avenue Theatre.

"Those Three Fellows" who heard Miss Tanquary use this song, are also using it with great success. J. Adolph Libbey, of Libbey and Trayer, reports great success with his singing of "My Sweetheart's Favorite Waltz," which he is now singing throughout the West, and in Seattle and Tacoma he had to give a speech after every performance, and the press speak in the highest terms of Mr. Libbey's rendition of this catchy song.

Fred B. Harris, composer of "Till Me Once Again You Love Me," reports great success with this song, which he is using, and since joining "The Sweetest Girl in Paris" Co. in Chicago, has introduced this song as an interpolated number at the La Salle Theatre, in Chicago.

Margaret Madge, in vaudeville with Adolf Zink, is making a feature of Horwitz and Bowers' song, "Till Me Once Again You Love Me." Mike Bernard, "King of Ragtime Players," who is in vaudeville in conjunction with Willie Weston, receives count after count of applause every time he plays his great rag, "Tiklin' Rag." This number is now being played throughout the country by all the orchestras and bands, and is the feature of the program. The song is being played only two places to help Mike popularize his great rag number. Horner Barrette, whose old man characterization is the talk of New York, says he owes his success to two songs in his repertoire, "Was I a Fool?" and "Star My Dreams, Shine On." Mr. Barrette is one of the sensations of New York City.

The Diamond Comedy Four are singing with success "Star of My Dreams, Shine On," and "Never Know Till Now How Much I Loved You."

Helen Vincent, the Southern nightingale, is making a special feature of "Star of My Dreams, Shine On," "I Never Know Till Now How Much I Loved You," and Paul Rubens' "Dear Heart of Mine."

THE ASSOCIATED THEATRES CO. IN ACTION.

"From all present indications the remainder of the theatrical season in the one night stands through the Central States will be a very profitable one," says President Rae D. Henkle, of the Associated Theatres Company, who is in the country for one night engagements, Ohio, Kentucky, Indiana and Michigan, and with very few exceptions they are doing a much better business than at the same time last season.

"There is an especial demand in our towns for good, clean musical comedy. Dramatic shows are drawing well, but the people in the smaller towns are looking for something light and frothy as well as for something that will make them think."

"We have time for any good show, dramatic, musical, or minstrel, or for good stock companies playing up-to-date repertory." The Associated Theatres Co., with its headquarters at No. 709 New England Building, Cleveland, O., has developed one of the best circuits in the country for one night attractions. The towns it serves range from 5,000 to 25,000 in population. They are all the centres of rich manufacturing or agricultural communities, and the theatrical business in them has been unusually good to season's past.

"MORINGS OF OPERA AND COMEDY" BEGIN.

Mrs. Dora Lyon's "Mornings of Opera and Comedy," in the Berkeley Theatre, New York City, began on Nov. 11, before a big audience. There were three numbers on the programme. Mrs. Lyon participated actively in the operetta by Offenbach, called "The Husband Locked Out." In this she sang the role of Rosine. She had the assistance of Mme. Telf Telf Meyrowitz, Arthur Buckley and Felix de Repolic, while Walter Meyrowitz played the piano parts.

Edmund Girard appeared in a one act comedy, "A Game of Cards," in which he acted the leading role, an old nobleman, excellently.

The remaining part of the programme was a clever stage version of Edgar Allan Poe's story, "The Telltale Heart." It was dramatized by Robert B. Kogerels, who played the role of the mad servant with splendid effect.

FROHMAN GETS RIGHTS OF GERMAN PLAY.

Charles Frohman has secured the rights of a play called "I Love You," which is being given in Germany. The original was written by Rudolph Lothar. The English translation has been made by Sidney Rosenfeld, and will be produced this season.

CARTER DE HAVEN SIGNS FOR LONDON.

Carter De Haven has been engaged to play the present role in "The Girl in the Taxi," now running in the Astor Theatre, New York, when that farce goes to London, Eng., next Spring.

Under the Cents.

Season's Closing of Ringling Bros.' World's Greatest Shows.

BY GEO. HARTZELL.

Ringling Bros. closed a very successful season at West Point, Miss., Wednesday, Nov. 9. The day was one that was ideal for the occasion, and everyone was kept very busy carrying stuff from the cars all day. There were two performances, to good business.

Sunday, 6, the Puff Club of the World gave a farewell banquet at the Hotel McLeod, Tennessee, which was the swiftest affair of the kind ever given with any circus. It was a big success from start to finish, as the Puffs do not stop at any expense to make things good in the night, which was arranged by our press agents, Guy Steely and Harry Lindley. It was a very novel and original one. There were many speeches made by different members and invited guests, and speeches were made in fourteen different tongues. Among those who were at the banquet were:

America—Geo. Hartzell Sr., Geo. Hartzell Jr., Wm. A. Gorman, Robert Slickney Sr., Dr. P. J. Riley, Sidney Rubins, Oscar Gust, Chris. Livingston, Al. Minor, John Azeo, Kraly, John Slator, Edward Ward, James Dutton, Lew Graham, Billy Honey, Thomas Buckley, Harry Lindley, Walter Wilcox, Guy Steely, Al. White, Walter Montrose, Geo. Gardner, Horace Coleman, Al. C. Sweet, Thomas Rice, Orrin Alger, Victor Lee, Harry Feldman.

England—Chas. Clark, Ernest Clark, Robert, Correll, Frank Taylor.

Servia—K. Demitro.

Germany—Edward Wulf, Louis Lorch, Johann Lorch, Victor Montrose, John Miller.

France—Felix Patis, Alexandro Patis, Jules Alex.

Ireland—James Spriggs.

Denmark—Ludwig Hansen.

Belgium—Felix Castrillon.

Holland—Joe Casino.

Romania—Geo. Florenz.

Italy—Louis Florenz, Tony Florenz, Al. Fede Florenz.

Mexico—Jesus Miljare, Guadalupe Miljare, Rafael Castellon, Virgilio Alcan.

Cuba—Agapito Castrillon.

Chile—Louis Castrillon.

After the supper there was a dance, and all enjoyed themselves until the small hours of the morning. Among the visitors who were traveling along with us for a few days, he is sorry the season is not longer, he liked the company so well.

Laura O'Mears was also a guest, having just closed with the B. & B. Show. She made a driving trip to be in time for the banquet. The Puff Club this season has been a big success, and has done much to create and cement a friendly feeling among the performers of all nationalities who were with the show. I have also done some very charitable things, as no worthy cause was overlooked, financially or otherwise. Flowers were sent to many of the sick and money to the needy. The club will be re-organized next season and have many new ideas and principles to benefit its members.

Making Good at the Hippodrome.

Louise Slickney and her beautiful driving novelty, constitute one of the features at the Hippodrome, New York. She has been receiving splendid notices in the daily papers.

NOTES.

THE BARNUM & BAILEY trains reached Bridgeport, Conn., Nov. 10, and one section met with an accident as it was being sidetracked. A switcher "bumped" it, tossing the sleeping car up onto a flat car, crushing several of the circus animals and throwing the contents of the cook car out into the street. Luckily the men who occupy the sleepers were not in their berths, having reached the city earlier by another section. George Seynor, a monkey trainer, and Edward Bryant, who was featured during the season in the "menage act," were in the sleeper, getting ready to retire—in fact, being dozed. Bryant was thrown from his berth and Seynor was hurled through a window of the car and down on the elevated tracks of the railroad. Both fortunately escaped injury. There was considerable damage to the train, and it took the wreckers of the road several hours to remove the debris. It was fortunate for the many attaches of the show who had utilized the sleeper during the season, that they had reached the city by another train, otherwise there would have been a horrible catastrophe, from the fact that some eighteen men occupy the car.

THE PATTY BROTHERS have returned to New York and will open Nov. 21, at the New York Hippodrome, for three months.

THE GOLDMAN BROTHERS' Circus closed its season at Skiseton, Mo., Nov. 9. Tim Keeney, who managed the Ramakidn Japs, who that show the past summer, left Chicago early last week to pilot the acrobats to Joplin, Mo., where they open on the Hopkins time.

JOE DELIBRELLI was a CLIPPER caller last week, having returned to New York after his season with the Ringling Brothers' Show. He has signed again for 1911. During the winter season he will have a new act for vaudeville. The Ringling Show will open in New York next season.

THE FOREBATH-BELLS Circus will close the season at Saratoga, Miss., Nov. 25. Both the Benevolent Order of Tigers and the Bridgeport, Conn. Acle of Eagles will soon hold receptions in honor of the return of their members with the Barnum & Bailey Show for the winter. Arrangements are being made for a big class initiation of the Eagles, at which at least one hundred candidates will be presented, and a number of the recruits are circus men. The Tigers will also hold receptions during the winter season.

Frank Robbins' Daughter Marries.

Winona Robbins, the eighteen year old daughter of Frank Robbins, the circus proprietor, disappeared from her home, 67 Camden street, Jersey City, N. J., on Wednesday, Nov. 9, without taking her parents into her confidence, and was married, a few hours later to Ray W. Anders, twenty three years old, a "candy butcher," boarding at 241 Henderson Street, that city. The ceremony was performed by Justice of the Peace Alfred Sorenson, at his office, 25 Montgomery Street.

Fred Hutchinson, General Manager.

Word has reached this city to the effect that Fred Hutchinson, for years connected with the Buffalo Bill Show, and for the past two seasons with the Sells-Florio Show as auditor and assistant manager, has been appointed to succeed W. E. Franklin, who has been the general manager of the combination of the past two years. The show closed at Sheepshead, Tex., after a most successful season.

"No COOKING ALLOWED ON THE CARS" is another clause on next season's contracts with all the big shows.

ELLEN TERRY'S SECOND LECTURE.

Ellen Terry made her second appearance in her discourse on Shakespeare at the Hudson Theatre, New York, afternoon of Thursday, Nov. 10, before a big audience. There was plenty of applause for her.

Miss Terry's subject for her second lecture was "Shakespeare's Heroines." She told of Juliet, Cordelia, Desdemona, Ophelia, Lady Macbeth, Cleopatra, Viola, Hermione, Imogen, Ann in "Richard III," Katherine of Aragon in "Henry VIII," Helena, Julia, and Cressida, whom she called Shakespeare's only useless woman.

NEW THEATRE WILL PRESENT INDIAN PLAY.

The New Theatre announces that it will produce, on Monday evening, Dec. 5, "The Arrow Maker," a play of American Indian life, by Mrs. Mary Hunter Austin, an American novelist unknown as a playwright. Mrs. Austin, through her books, among which are "The Land of Little Rain" and "The Basket Maker," is a recognized authority on the red man. The play is in three acts, and all its characters are Indians. The full strength of the company will be required to enact the drama.

OLGA NETHERSOLE REACHES NEW YORK.

Olga Nethersole arrived in New York on Nov. 11 by the Cunard Lusitania, with the manuscript of a new play. She will begin her season with it under the management of Licher & Co., and says that she believes that it will "mark the highest point in her career." She did not give out even the name of the play.



CARL HEITZ, the Californian magician, worked during October with his illusion show at the Apollo Theatre, Pasadena, Cal. He is contemplating a tour through the United States, after an absence of a number of years. He keeps his act always up to the mark.

MARSHALL and DUVAL, of London's (England) Home of Magic, St. George's Hall, have collaborated on a work on magic which is expected to be published early in January. Magicians are on the tip-toe of expectancy to see if the guardians of the many unexplained secrets that are demonstrated daily at St. George's Hall will reveal them in the forthcoming work.

JANOW, the comical trickster, has added new tricks to his celebrated lemon trick, which is nightly vociferously applauded. Jarrow's trick is properly not forgotten his old-time tricks that have stood by him in his long prosperous career. At the age of seventeen years he disappeared from their midst, and now he has sent an invitation to several residents of Wooster, offering to pay all expenses for them to visit him in Cleveland and see him perform his clever act. The invitations were accepted, and genial Jarrow held a reunion. Jarrow is a native of Berlin, Germany.

THE GREAT GOLDEN was recently at the Empire, Manchester, Eng. He has added a new illusion to his programme: Four bowls of water are placed on a stand and covered with a cloth. The stand is lifted and shaken and bowls and stand disappear with the Goldensque quickness.

ZINEA and SANDERS were at Kearny's Third Avenue Theatre. Ziska's tricks and Miss Sanders's singing were appreciated, but it would help materially if the old ring trick and other well known feats were replaced with something more up-to-date.

THE LONDON HIPPODROME has a sensational act, a miniature dirigible balloon, being by electricity. This act has been secured for New York before its departure for Australia.

RUMORS AND ARROGAT that a syndicate has been formed in New York to establish a permanent home of magic similar to the old Magic Castle in London. If the project is carried out, it would be a great boon to the magic world. The syndicate may have the chance to give his show with proper setting.

LEIFER, the Detroit magician, sailed for a world tour, starting with Africa, to return by way of Australia. He is noted for his wonderful coin and rhinoceros manipulation.

RAMESSE, the noted English magician, working the Orpheum circuit, is soon expected in New York. His act is something out of the common.

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NEW YORK CITY.

New Theatre (Winthrop Ames, mgr.)—It has been many years since Shakespeare's *The Merry Wives of Windsor* has been given in New York, and its revival here last week was a painstaking and interesting one. The new theatre's production of the play, with its elaborate and elaborate scenery, and the various acts are elaborate and pretty. The face is one of Shakespeare's poorest efforts, but its playing at least was commendable. Louis Calverton, who succeeded Louis Calverton, and Sir John Gielgud, gave a performance that was especially fine in view of the fact that he played the role with such little preparation. Mr. Roberts' voice just suits the vocal requirements of this part, and his well known skill in character acting assured his admirers in advance of a great performance. Nor were they disappointed, for he gave a capital performance. Rose Coghlan and Edith Wynne Mathison, as Mistress Page and Mistress Ford, respectively, were quite in the spirit of the rollicking farce, and Helen Reimer, who succeeded Mrs. Sol Smith as Mistress Quickly, was most commendable. Ferdinand Gottschalk, as Slender, gave a well conceived and droll picture of that worthy, and Henry Farnum, as the clown, was a success as Shallow. Frank Gillmore, as the praiseworthy work as Fenton. The cast: Sir John Falstaff, Theodore Roberts; Fenton, Frank Gillmore; Shallow, Ben Johnson; Slender, Ferdinand Gottschalk; Ford, A. E. Anson; Page, Lee Baker; Sir Hugh Evans, Albert Bruneau; Dr. Caius, E. W. Morrison; Host of the Garter Inn, William McVay; Bardolph, John Sutherland; Pistol, Pedro de Cordoba; Nym, Steward Baird; Robin, Master John Tunney; Simple, William Raymond; Rugby, Edwin Cushman; John, Victor Johns; Robert, Robert H. Hamilton; Mistress Ford, Edith Wynne Mathison; Mistress Page, Rose Coghlan; Anne Page, Leah Bateman-Hunter; Mistress Quickly, Helen Reimer. *"The Merry Wives of Windsor"* here on Nov. 12. It will be reviewed in these columns next week.

Lincoln Square Theatre (Chas. Ferguson, mgr.)—Monday, Nov. 14, found the seats well filled here, at both matinee and night performances. There are six weeks of excellent calibre listed for the first three days of this week, and Monday's change of motion pictures brought a series of new and interesting subjects. The vaudeville numbers are: Gertrude Dunlap and company, in a character act which gives Dunlap opportunity for meritorious work along subterfuge lines. Barnett, a male vocalist; Howard and Linder, a well known sketch duo; Miss Clinton, expert rifle shot; Al. Herman, black face singing comedian, whose songs were applauded; his stories, with frequent allusions to the Creator, also at times directed to people in the audience, were in bad taste, even though they gained the desired laughter. The dramatic play, *"The Operator"*, won favor. The acting in this intense little episode of life at a railway telegraph station was admirable. The stage setting was commendable, and the locomotive effects so realistic that they were appreciated. It is seldom that a drama is presented in the form of one act playlet is witnessed upon the local stage.

Victoria Roof Garden (Geo. H. Kilman, mgr.)—This new venture in local amusement resorts has passed the experimental stage, and has become a fixture in the present form of entertainment for at least a Winter and Spring season. Vaudeville people for this week are: Yvette, held over for a second week, in her violin playing and vocalisms; Herman, a talented magician; the Five Juggling Jewels; and Herman's trained pigs. A series of the finest motion pictures ever displayed here are on view this week.

Victoria Theatre (Wm. Hammerstein, mgr.)—In the search for novelty to board the bill to week, the indefatigable manager has unearthed yet another, the act and its title this time being *"The Girl with the Dreamy Eyes"*. She made her debut here Monday, 14, and her act will be reviewed under New Acts next week. The remainder of this week's bill includes some of vaudeville's brightest lights, and there is much to please and entertain, in its diversified entirety. A scene enactment of George M. Cohan's farce, *"The Governor's Son"*, holds an important position, and others who appear in specialties are: Yorke and Adams, Hebrew jesters; Paula Edwards, vocalist; Sam Mann and company (first time here); The New Leaders; William Gould and Sarah Nelson, in a new act, which will be reviewed under New Acts next week; the Exposition Four, in comedy, music and dancing; John W. Ransome, in a new impersonation (see New Acts next week); Jolly Wild and company, in a comedy with music; the Percell Bros., comedy cyclists, and Ames and Corbett, novelty dancers. Next week's announcements include: Odvia, *"The Samson and Delilah"*; Booney and Bent; Harry Tate's *"The Laughing Joke"*; Jas. and Sadie Leonard and B. Anderson, Bixley and Fink, Arlington Four, Schleicher Manikins, Inge and Farrell, and Chester B. Johnson.

Circus Theatre (Hollis E. Cooley, mgr.)—Dustin Farnum, *"Kinky"*, opened Monday night, Nov. 14, for the week. The cast was: Eugene Kirby, Dustin Farnum; Larkin Bunce, W. H. St. James; Tom Randall, Henry M. Hicks; Anatole Vaudey, Wm. Garwood; Aaron Kane, Burt Carver; Colonel Morau; Eugene Webster; Judge Pleydell, Alexander G. Carleton; *"The General"*, Sydney Melvin; Croup, Samuel J. Burton; Adele Randall, Nora Shelby; Anne Pleydell, Balola Knott; Madame Pavlov, Mrs. H. Ford; Grosse Poullette, Ruth Lloyd; Mammy Lina, Stella Congdon; A Plantation Negress, Gladys Williams. Next week, Thos. A. Wise, in *"A Gentleman from Mississippi"*.

Prospect Theatre—This new vaudeville theatre, located at Prospect Avenue and One Hundred and Sixteenth Street, in the Bronx, opened Saturday evening, Nov. 12. It is one of the most beautiful houses in New York. It opened with a very strong bill, the feature of which was James Herman and company, doing domestic satire, called *"A Royal Cook"*, by James Horan, which kept the audience in continuous roars of laughter. The new house books through the United Booking Office.

City Theatre (Samuel F. Kingston, mgr.)—*The Lily* began Monday night, Nov. 14, its second and last week. Next week, *"The Echo"*, with Beattie McCoy.

Garden Theatre—*"The Rosary"* closed after the performance Saturday night, Nov. 12, and the house is dark.

Grand Opera House (Jack Welch, mgr.)—Robert Hilliard, in *A Fool There Was*, is the offering week of Nov. 14. *"The Arcadians"* follow.

Savoy Theatre (Jerome Rosenberg, mgr.)—Good vaudeville and moving pictures continue to draw excellent attendance to this house.

Blackett Theatre—*"Mother"* began its seventh week and last fortnight Nov. 14.

Colonial Theatre (Percy G. Williams, mgr.)—This beautiful theatre held two capacity audiences at the matinee and night performances of Monday, Nov. 14. A bill of the usual high class of entertainment which prevails in the Williams house is headed by Maclay Arbuckle, late star of *"The Round-Up"*, who, with a very capable little company of two people, made his first vaudeville bow before a metropolitan audience 14, in a sketch by Robt. H. Davis, entitled *"The Weicher"*. The excellent acting of Mr. Arbuckle, the character different from those made popular by him, was greatly to the liking of the big audience, and he was obliged to respond to several curtain calls at the finish of the interesting little playlet. It is reviewed fully in our New Acts columns this week.

The "added attraction" is the first local presentation of an episode, with wireless telegraphy as its theme, and entitled *"The Man from the Sea"*, which gives excellent opportunity to introduce to the vaudeville stage the Maurice Campbell playlet, in the interpretation of its quite gripping story. It is by Paul Dickey and Chas. W. Goddard, the former being one of the principals of its cast. The plot involves two men who are in love with the same woman, and its one scene is on board a steam yacht, where its intensely melodramatic story is enacted. While the playlet is finely staged, and its players fully competent in its portrayal, its gruesomeness is not likely to please the tastes of the patrons of vaudeville. It will be reviewed under New Acts next week.

Programmed as the "extra feature," and very capably holding the position, the equine act, styled *"Berza's Circus"*, made its first appearance here this season. The beautiful beasts performed as intelligently as in former seasons here, and it is its dissimilarity from all other equine acts which causes it to stand alone in the methods employed in its showing. The act was one of the bill's best features.

Elizabeth Brice and Charles King made a most auspicious first appearance here in their excellent vocalisms, neat dancing, and Mr. King's capital imitations of stage celebrities. They soon won their way with the Monday audiences, as the applause for their fine work came early and never stopped, and they had the pleasure of realizing at their finish that they had scored a hit of large proportions.

Jones and Deely have a capable skit, constructed for laughing purposes only, in *"Hotel St. Reckless"*, and while the hotel office setting is not of an elaborate order, the dialogue of the couple, as the clerk and the swift boy, and his still swifter "elevator," makes the act a scream from start to finish. Its absurdity is forgotten in the enjoyment of the work of these clever comedians.

The Seven Belfords, who have the closing position of the programme, fully and capably sustain their claim as sensational acrobats. They perform wonderful acrobatic feats with an ease and expertness seldom witnessed, and such added to the large proportion of their work, that nearly the entire audience remained seated until they finished amid a storm of applause and several bows.

Garry and Wolford sang catchy songs and told some up-to-date stories, and a number to suit instant favor, and their method in getting some of the best material ever used by them over the footlights, brought well deserved success to the talented duo.

Henry Clive, assisted by Mal Sturgis Walker, in an act of comedy and magic, got by nicely; and the Juggling Burkes did finely in expert and comedy juggling with clubs.

Next week's underlines announce: Christy Matthews, Chief Myers and May, in *"Curvies"*; Eddie Leonard and Mabel Russell, Lasky's New *"Piano-Phonograph Minstrels"*, Robellido, wire expert, and the Gasch Sisters.

Keeney's Third Avenue Theatre (Edward J. McMahon, mgr.)—Crowded houses prevail at this house, and the bill presented Nov. 14 was given before a full house. The Rice Bros., in cleverly performed acrobatic stunts, open the show, and received much applause for their efforts. La Mont and Daley, in a singing and dancing specialty, went big. The female portion of the act does the most of the work, and her playing on a violin while dancing brought her much success. Walter Percival and company presented a sketch, called *"A Phoney King"*, in which they scored heavily, singing a song, and a comedian sang himself into much favor, and was a big hit. John Gilroy, comedian, has an act that would go anywhere. He had the audience roaring with laughter during his whole performance. The Colonel and Fred, in a moving picture still continue to please.

Irving Place Theatre—*Die Gluck-Hohle Zeit*, a new play by Raoul Auerbach, was produced here on Wednesday evening, Nov. 14, in a comedy that relates the experiences of a young man who has had a slightly shady past, and who becomes engaged to the daughter of an insurance agent. Siegfried Bruck, as the insurance agent; George Henderson, as the young man; and Friedrich W. Staude, as the hero, and Gustav Olmar, as his friend, all won marked honors in their respective roles. *Das Musikantenmaelchen* (The Musician's Daughter), a new opera, by Georg Jaray and Bernhard Buchbinder, opened Nov. 15. Emma Malkowska had the part of Rosel, while Otto Marie and Rudolf Warden had prominent parts.

Mania Music Hall (Wm. Morris, Inc., mgrs.)—The policy of this house has been changed again. The Vale Stock Co. closed Saturday, Nov. 12, and Monday afternoon, 14, saw the return of vaudeville, booked by Wm. Morris, and given at cheap prices—15, 25 and 50 cents. The bill was: Florida and Coco, Ed. Foster and dog, Harry Schroeder and company, in *"The Lady, the Lobster and the Wise Guy"*; Eddie Foley and the Four Juggling Johnsons; For 15, *"The Boy and the Girl"*; Sam Howard and company, in *"The Woman Hater"*; Jewell and Vincent, and the Williams Brothers. The latest moving pictures are given on the Flazoscope. The Morris Sunday concerts will be continued.

Lyceum Theatre (Daniel Frohman, mgr.)—Charles Frohman gave a revival of *The Importance of Being Earnest* at this house Monday night, Nov. 14, with the following excellent company: John Worthing, Hamilton Revelle; Algernon Moncreiff, A. E. Matthews; The Canon, Chasable D. D. Albert; Tavernier; Merriam, Frederick Raymond; Lane, Robert Rees; the Hon. Gwendolen Fairfax, Jane Oaker; Lady Bracknell, Ethel Winthrop; Cecily Cartow, May Blayney; Miss Prizer, Florence Edney.

Hudson Theatre (Henry B. Harris, mgr.)—This house was dark Monday night, Nov. 14, re-opening 15, when David Belasco presents *Blanche Bates, in Nobody's Widow*, a review of which will appear next week.

Columbia Theatre (J. Herbert Mack, mgr.)—*The Cracker Jacks* opened 14. Next week, the Bon Tons.

Olympic Theatre (Maurice Kraus, mgr.)—*The Girl from Hapsburg* is doing business here this week. Next week, the Bantz-Santley Co.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.)—*The Kolchuck* opened 14, with the Brigadiers to follow next week.

Miner's Bowery Theatre (Edwin D. Miner, mgr.)—*The Merry Wives* are here this week. W. B. Watson and his Beef Trust next week.

Tremont—The stock company is pleasing large audiences daily.

American Music Hall (Wm. Morris, Inc., mgrs.)—Four hours of Al vaudeville is what Manager Morris is giving his patrons this week—anniversary week—and, though towards the end the house was thinning out, not a weak spot was to be found.

Adele Ritchie, the Dresden china prima donna, with James A. Byrnes at the piano, was given a royal reception, and Miss Ritchie responded nobly with three songs, one of them, a conversation between two chorus girls, causing many laughs, and *"In the Winter"* being another winner.

Joe Welch, our Hebrew friend, had no trouble in scoring. Joe opens his act with the aid of two little chaps, who he remonstrates with on account of bad work at school. After the youngsters are dismissed, Joe launches forth in his monologue, and talks briefly about his family. Encores were numerous for him.

"La Robe de Nait", the pretty pantomime, by G. Molasso, introducing Nina Payne, scored another metropolitan success, as did *"The Puritany Winner"*, that gripping racing play, with Kingsley Benedict and Edna Rich in the leading roles.

Harry Mayo, the bass singer, late of Empire City Quartette, had a late position on the bill, but his singing brought him rounds of applause. *"All That I Ask is Love"* was one of his biggest hits. (See New Acts next week.)

The Burke Sisters formed another of the bright spots on the bill, and were encored time and again. The one girl who takes care of the comedy part is a dandy and one of the cleverest in her line, with some eccentric dancing on the side that is a big applause getter. The straight has the voice, but hasn't the dancing abilities of her partner.

Feix and Calre make their last week in vaudeville, prior to starring in the musical comedy firmament, and the youngsters worked better than ever, which insured their success. Folio still sticks to his George Colan impersonation, and the pair, as an encore number, do Maud Fulton and William Rock, singing *"The Boy Who Stuttered and the Girl Who Lapsed"*.

Among the new acts are Marlin and Bobby, a pair of comedy acrobats who are aided by a dog, and the canine looks indispensable to the team. The act was liberally applauded, as was also Dora Martin, a gymnast, who does some effective work on a trapeze. (See New Acts next week.)

The Great Pallman made the audience sit up and take notice with some pool shots. Combinations, bankshots and every other kind of a shot looked alike to Pallman.

The Musical Avolts pounded the xylophones in great style, and were big applause winners. The De Laur Opera Trio had no trouble in winning the audience, the one lady going up to the roof after some of the notes.

Victoria Gamberli, who did such good work in *"Dances Classique Russe"*, is still working in her new manner, being assisted by Odvia, who also does some nice dancing. (See New Acts next week.)

Renee Grahame, the little English male impersonator, found the audience a very appreciative one, as did Garcia, the Spanish shadowplayist.

Ray Harding, in his white evening dress, worked a piano to the "queen's taste," and was heartily applauded.

Among others on the bill who were also well received were: Francis Ward, the man with the hoarse voice; Helen Vincent, singer of the latest popular songs, and Dutton and Lucas, the comedy pair. The Ameriscopo closes the show.

The management announces another bill of the same proportions for next week.

Grand Theatre (Harry Beckman, mgr.)—The big audience on hand at this theatre, Monday night, was thoroughly satisfied with the bill presented, and this, combined with the moving pictures, which were a very interesting lot, provided a good evening's entertainment. The new songs, and the new acts to good advantage, and was easily the hit of the bill. The best of Miss Morris' songs were *"Italian Love"* and *"That Beautiful Rag"*.

The Doria Opera Trio sang a few selections, and the female portion of the act was Nibbi and Reilly, a comedy pair. The black face end of the team was the best of the pair, and he also does some good eccentric dancing. The straight man relies on wooden shoe dancing, and the comedy pair presented *"The Substitute"*, and Bombay Deefoot, an Indian, did some good work with a ladder and juggling guns and sticks.

Metropolitan Opera House—The grand occasion at this house opened Monday night, Nov. 14, with the first performance in America of Gluck's opera, *Armide*. The cast was: Armide, Olive Fremsted; Renaud, Enrico Caruso; Holoferne, Pasquale Amato; La Haine, course Homer; Adonide, Lenora Barker; The Duke, Josephine; The Duke, Alma Gluck; Ubalde, Dion Gilly; Le Chevalier Danols, Angelo Bada; Artemidoro, Albert Reiss; Aronte, Andrea de Segurora; Une Naïade, Marie Rappold; Un Palais, Ray Harding; The Consul, commediant.

Murray Hill Theatre (Fred Waldmann, mgr.)—*The Majesties* are this week's attraction. Next week, the Gingers Girls.

Academy of Music (Wm. Fox, mgr.)—*The Girl in the Taxi* is the current offering of the stock company.

Comedy Theatre (F. Ray Constock, mgr.)—Douglas Fairbanks, in *"The Cub"*, began his third week and last fortnight Nov. 14.

Liberty Theatre (David Belasco, mgr.)—*"The Concert"* began its seventh week Nov. 14.

Dewey Theatre (Wm. H. Fox Amuse, Co., mgrs.)—Vaudeville and moving pictures. **Liberty Theatre** (J. W. Mayer, mgr.)—*"The Country Boy"* began its twelfth week Nov. 14.

Manhattan Opera House (Arthur Hammerstein, mgr.)—*"Hans, the Flute Player"*, began Nov. 14 its ninth week.

Republie Theatre (David Belasco, mgr.)—*"Rebecca of Sunnybrook Farm"* began Nov. 14 its seventh week.

Empire Theatre (Chas. Frohman, mgr.)—John Drew, in *"Smith"*, began his eleventh week Nov. 14.

New York Theatre (Klaw & Erlanger, mgrs.)—*"Naughty Marietta"* began its second week Nov. 14.

Wallack's Theatre (Charles Burnham, mgr.)—May Irwin, in *"Getting a Polish"*, began Nov. 14 her second week.

Nassimova's Thirty-ninth Street Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—*"The Girl in the Taxi"* began its second week Nov. 14.

Majestic Theatre—*"The Blue Bird"* began its second week Nov. 14.

Globe Theatre (Chas. Dillingham, mgr.)—*"The Bachelor Belles"*, with Adeline Genee, began its third week Nov. 14.

Garrett Theatre (Charles Frohman, mgr.)—Kyrle Bellew, in *"Raffles"*, began his third and last week Nov. 14. *"The Speckled Band"* 24.

Business still continues good, and the vaudeville and pictures are pleasing the large audiences.

Astor Theatre (J. L. Buford, mgr.)—*"The Girl in the Taxi"* began its fourth week Nov. 14.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—*"Madame Sherry"* began its twelfth week Nov. 14.

Maxine Elliot's Theatre (Geo. J. Appleby, mgr.)—*"The Gamblers"* began Nov. 14 its third week.

Keith & Proctor's Fifth Avenue Theatre (G. E. McTune, mgr.)—A great deal has been written about Eva Tanguay by the vaudeville scribes of this and other towns, and many complimentary things have been said of her in these columns from time to time, but the best tribute that can be paid to her is that she is a hard and conscientious worker. On Monday afternoon she worked, and worked hard, for a solid half hour, yet she never seemed to tire. She has all the "personality" about which she sings, too, and there is no disputing the fact that no big headline feature wears better than this same magnetic Eva. This week she gives us again *"Egotistical Eva"*, *"An Animal in the Zoo"*, *"I Can't Help It"*, *"Money"*, *"Personality"*, *"The Tanguay Rag"*, *"Why Crazy Now?"* and, of course, *"I Don't Care"*, and the audience at the opening performance simply "cat me up." She recited *"Toot Your Horn"* cleverly, too, and the applause was long and hearty. Next week she remains the headliner here, and promises us something new.

Ben Welch, with his Hebrew talk, got his hearers laughing right from the start, his talk being full of good things, his dance steps being ludicrous in the extreme, and his "drama" proving one of the oddest of conceits. He chuckled quickly to the "dago," and sang two songs in that character to hearty appreciation. Welch's act is better than a new one.

In a new sketch, called *"An Idyll of Erin"*, the stage setting showing a pretty part of a garden, with a high wall and gateway at the back, Miss Reard rolled an Irish brogue in her manner, and Mr. Loneragan made a fine looking likable Welch officer. The sketch was well written, dainty and interesting, and it was excellently played. (See New Acts next week.)

Monroe Hinkins, Lois Astell and company illustrated *"Graved Troubles"*, in three scenes, the second of which was a natural looking parlor car. Both principals were right up to the mark, and there were many bright bits and situations in the act. It scored well. (See New Acts next week.)

Ruby Raymond, assisted by James M. Hughes and James Graham, danced and sang to the delight of all, the dancing on the mat, which closed the act, getting a big hand. Miss Raymond has a couple of clever aids in these two young men.

"Motoring", with its rough-house fun, got its usual number of laughs. It wears well. De Verde and Zella, in an equilibristic novelty that lives up to everything good the programme says of it, opened the bill splendidly. This couple perform cleverly, and their efforts are backed up with big electrical effects that enhance the act considerably.

The Three Scarsos closed a fine bill, the two young men in this trio being a wonder. They do many remarkable feats of strength and athletic skill, one of which, a trick performed by the understander when placed in a high form on two chairs by his partner, the high jumper, proving a most startling novelty as some of the more spectacular stunts that came later.

Next week's bookings name: Eva Tanguay, Sam Chip and Mary Marble, Chas. Ahearn, Troupe, Garry Dwyer, Royal and horse, Dora Roman, Frank Milton, and De Long Sisters, and Wentworth and Vesta.

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—This popular downtown house is still drawing the crowds, the vaudeville bill and moving pictures being up to the usual high mark.

Carter Theatre (Charles Frohman, mgr.)—*"The Commuters"* began its fourth week Nov. 14.

Knickerbocker Theatre (Harry G. Sommers, mgr.)—*"The Scarlet Pimpernel"* began its fourth week Nov. 14.

Broadway Theatre (Wm. Wood, mgr.)—Marie Cahill, in *"Judy Forget"*, began her seventh week Nov. 14.

Lyric Theatre (Sam S. & Lee Shubert, mgrs.)—*"Madame Troubadour"* began Nov. 14 its sixth week.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs continue here to big attendance.

Bijou Theatre (F. C. Campbell, mgr.)—Thos. Jefferson, in *"The Other Fellow"*, began his third and last week Nov. 14. Zella Sears opens 21.

Bijou Dream (Union Square).—Vaudeville, changed twice a week, and first running pictures, changed daily, continue to attract big business.

Yorkville Theatre (Marcus Low, Inc., mgrs.)—Vaudeville, changed twice a week, and new moving pictures, are pleasing capacity houses.

Le Field's Herald Square Theatre—Marie Dressler, in *"Tillie's Nightmare"*, began her fifteenth and last week Nov. 14. Lulu Glavin 21.

Daily's Theatre (Robert Robertson, mgr.)—*"My Mine"* began Nov. 14 its thirteenth week.

Casino (W. L. Rowland, mgr.)—Sam Bernard, in *"He Came from Milwaukee"*, began Nov. 14 his ninth week.

New York Hippodrome (Lee & J. J. Shubert, mgrs.)—*"The International Cup"*, with the circus acts, *"The Ballet of Niagara"*, and *"The Earthquake"* began the eleventh week Nov. 14.

Weber's Theatre (Joseph M. Weber, mgr.)—*"Alma, Where Do You Live?"* began, Nov. 14, its eighth week.

Bijou Theatre (F. C. Campbell, mgr.)—Moving pictures and vaudeville are still here, pleasing good patronage.

Unique Theatre (E. L. Well, mgr.)—Vaudeville, changed twice weekly, and motion pictures, changed daily, continue to attract large patronage.

Gaiety Theatre (J. Fred Zimmerman, mgr.)—*"Get-Rich Quick Wallingford"* began, Nov. 14, its ninth week.

Bijou Theatre (F. C. Campbell, mgr.)—Vaudeville, changed twice each week, and a daily change of motion pictures, continue to draw good business.

West End (J. K. Cookson, mgr.)—Thos. Wise, in *"A Gentleman from Mississippi"*, began Nov. 15. Business has improved considerably of late. For week of 21, H. B. Warner, in *"Alas Jimmy Valentine"*.

Alhambra (Percy G. Williams, mgr.)—No matter what the bill, this house is always packed, and they are not doing but the best. For week of 15, Lillian Hark, Murphy and Nichols, Ed. F. Bernard, Yorke and Adams, Jean Marcel's Art Studies, Robellido, Travato, Brown and Ayer, and Mack and Williams.

Keith & Proctor's Harlem Opera House—The new policy has caused so much comment, and is of such a favorable nature, that each week shows an improvement. As a stock offering, *"A Socialist of Yesterday"*, with the circus acts, *"The Ballet of Niagara"*, and *"The Earthquake"* began the eleventh week Nov. 14.

Hurtig & Seamon's Music Hall (Sam Hurtig, mgr.)—*"The Gingers"* began Nov. 14 its third week.

SCENERY

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Murray Hill Theatre, New York
TOM CREAMER, Mgr. Telephone, 3833 Murray Hill

Nemo (Wm. Fox, mgr.)—Reports are of a most favorable nature from this house. For week of 13 they offer a first class bill in every respect.

Keith & Proctor's One Hundred and Twenty-fifth Street Theatre—They are holding their own at this house. For 14-15: Fitzpatrick and Long, Lawrence Haden, Saunders and Cameron, Blanche Holt and company, Martin, Carl and Randolph, Bill 17-20: Arizona Frank, Harvey and Welsh, Simons, Shay and Puger, Ascott and Eddie, Eluel Fuller and company.

Gotham (Wm. Fox, mgr.)—The change in this house both in the arrangement of the bill and prices has improved business considerably. The bill for first part of the week offers: Reckless

This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

HOPKINS, AXTELL AND CO., Fifth Avenue, Richmond and Lexington, Fifth Avenue, with "The Dreamy Eyes," Victoria, GOLD AND NELSON, Victoria, JOHN W. RANSOME, Victoria, SEVEN BELGIANES, Colonial, THE MAN FROM THE SEA, Colonial, GARDNER AND O'NEILL, American, HENRY GRAHAM, American, MAXIM AND BOBBY, American, HARRY MAYO, American, MARTIN, FRANKLIN, American, FRED FALLMAN, American, "THE UNDERWORLD," Bronx, HERMAN, Hammerstein's Roof.

NEWEST PLAYHOUSE IN BRONX OPENED.

On Saturday evening, Nov. 12, the Bronx celebrated the opening of the Prospect Theatre, a new playhouse in the Bronx, one of the prettiest houses in Greater New York. The opening of this beautiful edifice is the result of the untiring efforts of R. E. Simon, who conceived the idea, interested the capital, formed the company, selected the site and promoted the building.

On April 29, 1910, the Libman Contracting Co. received the contract for the supervision of the foundations and the erection of the superstructure. Over 1,200,000 bricks were laid together with the structural steel, prior to Aug. 5, and a month thereafter the first proofing work was completed and the entire building enclosed. The mechanical equipment, sprinkler system, interior finish, plan and ornamental plastering and decorative work has since been completed in slightly over two months' time.

This record for speed in a building of such magnitude has only been rendered possible by the active co-operation of James P. Moohan, one of the owners; Frank Gersten, the manager; H. R. Thompson and Messrs. E. C. Horn's Sons, the architects; Leon Freudenreich, president; Frank Gersten, vice president and manager; Ernest Baer, secretary and treasurer.

The orchestra floor contains some five hundred and seventy seats, not including boxes. There are eighteen rows, spacious spacing from back to back, large, roomy aisles, comfortable seats and very accessible exits.

The balcony contains some four hundred seats, and the gallery some three hundred and sixty.

Ample provision for check rooms, lounging space and promenades have been provided in the foyer. The ceiling and side walls are beautifully decorated in oil, and beautifully lighted, the electrical display being crystal throughout.

The house is built on the Neo Greek style, and the general color scheme is white, old rose, gold and green, with side walls in white damask effect. The draperies are of silk plush.

Popular prices—10, 15, 25—at this house, which is located on Third street, between the 14th and 15th streets.

The bill will be changed twice a week. The programme for 14-15 includes: La Salle and Lyan, who are very good; Carney and Wagner, comedy singing and dancing, went to Anna Miller had to respond to several stories; James A. Korman, assisted by Victoria Walters and Thomas Kierman, in a comedy sketch, "The Royal Cook," took the house by storm. This sketch is right up to the minute, and is based on the servant question.

Victor's Royal Venetian Band of sixty pieces scored a big hit.

The Five Salvagers danced themselves into applause.

Tenbrook and Henry, a couple of old-timers who need no introduction, were there forty ways.

The Four Nelson Comiques closed the show, after responding to four curtain calls.

T. M. A. APPRECIATE THE CLIPPER

We reproduce a letter received Nov. 15:

"New York, Nov. 14, 1910.

"MR. SAM MITCHELL, New York City.

"DEAR SIR AND BROTHER:

"On behalf of the Memorial Service Committee of New York Lodge, No. 1, T. M. A., I desire to thank you and the publisher of the CLIPPER for the interest you have shown our lodge, the courtesy you have shown our committee, and the publicity you have given to so worthy a cause.

"That this memorial service was a move in the right direction is evidenced by the many expressions of a congratulatory nature that have reached us since this service was given, and especially since the publication of your article, Nov. 12.

"While we are justly proud of the success achieved on the 6th inst., we cannot help giving credit to whom credit is due, and we appreciate keenly the value of the assistance rendered by The Clipper and you, its representative.

"Again thanking you for your hearty co-operation, and with every assurance that New York Lodge No. 1, its officers and members, will consider it their duty to 'boost' the CLIPPER at every opportunity, I am,

"Sincerely yours, C. B. and L. H. A. GILBERT, chairman Memorial Service Committee."

J. F. THOMAS, OF WM. FOX AMUSEMENT CO., MARRIED.

James J. Thomas was married to Rose Marie Kane on Nov. 12, at the Venice Hotel, East One Hundred and Twenty-fifth Street, New York, where there was a big supper for the guests present.

Mr. Thomas is one of the most popular managers of the Wm. Fox Amusement Co. circuit, and has been with this company for over seven years, as manager of the Gotham Theatre. He is at present manager of the Willamette Theatre.

After the wedding supper Mr. Thomas and his bride left for a trip to Washington for a week. On their return a supper was given at his father, Charles H. Thomas, at his home, 772 East One Hundred and Thirty-sixth Street. Rose Marie Kane is known as one of the prettiest girls in the profession.

Among those present at the wedding were: Joe Carr, manager DeWey; Joe Solomon, manager Folly; Ben Shapiro, manager Family; Herman Goodman, manager Gotham; Dan Supple, manager Crescent; Leo Goven, manager Nemo; Ben Korman, manager Zerkoff; chief clerk of Bureau Marriage License; Mr. and Mrs. Henderson, Alderman Davis, Mr. and Mrs. Harry Thomas, Phil Thomas, Mr. and Mrs. A. Hunt, Sydney De Grean, Walter Helms, James Gingly, Gus Heller and Jack Batts.

NEW ACT FOR MILE DAZIE.

Miss Dazie produced a new pantomime (titled) on Monday, Nov. 14, at the Trent Theatre, Trenton, N. J. It is called "La Fugada d'un Mardi Gras," and is a very elaborate production. She is supported by Signor Riccardo, St. Elia, who was noticed in a ballet at the Manhattan while Miss Dazie was the premier danseuse, and a company of five. With him she has an entirely new realistic dance, which she believes will prove even more of a sensation than her celebrated dance, "La Fugada d'un Mardi Gras." St. Elia is producing the pantomime, which is one of his own conceptions. Edwin P. Kendall is responsible for the music. The Trenton reception of the act pleased the dancer, and she will bring "La Fugada d'un Mardi Gras" to New York for an early presentation.

SAN FRANCISCO

Special Dispatch to THE NEW YORK CLIPPER.

COLUMBIA.—Beginning of two weeks' engagement of Blanche Walsh, in "The Other Woman."

SAVOY.—William Faversham, in "The World and His Wife."

THEATRE.—"The Blue Mouse."

GARRICK.—Fourth week of Max Dill, in "The White Hen."

NEW ALCAZAR.—"The Great John Ganton."

ORPHEUM.—Week of 13: "The Asahi Troupe," Jewell's monkeys, Alf Grant and Ethel Hoag.

IMPERIAL.—Russian Dancers, Mlle. Camille Ober, New York City Trio, Felice Morria and company, kinodrome.

THEATRE.—Week of 13: "Alfred the Great" (only chimpanzee), Edwin Kough and company, Delmar and Delmar, Allen and Lea, Billie and Maudie Keller, biograph.

WIGWAM.—Week of 6: Nat Lefingwell and company, Harry Von Fossler, Rice and Preceost, West and Van Selen, Powers and Wilson, Earl and Earl, Alex. Brisson, lateater, Haywood and Lancaster, Wigwamscopics.

NATIONAL.—Week of 6: "Lady Betty," Imperial Three, Three Escardos, Campbell and Yates, Bush and Peyser, Helzel and Cushing, Scott and Wilson, McGilda Bros., Nationalscopics.

AMERICAN.—Week of 6: James Post Musical Comedy Co., the Original Bombolies, Tom Gillean, Perry and Harry, motion pictures.

NOTES.—Liza Lehmann will concertize at the Columbia Theatre Sunday matinee, Nov. 20, and at the Novelty Theatre Thursday evening, 17, Anna Pavlova and Mikali Mordkin, with the Russian Imperial ballet and symphony orchestra, Valencia Theatre, for six nights, commencing 21, with matinee Thursday, Saturday and Sunday.

MONTICELLO, JERSEY CITY, OPENS.

The Monticello Theatre, Jersey City, N. J., recently constructed, was opened to the public Oct. 21. It is situated on Monticello Avenue, having a frontage of 100 feet, and a depth on Harrison and Communipaw avenues of 125 feet. It is fire-proof throughout, cement, brick, stone and iron being the materials used. It is a plain edifice, and its very simplicity is one of the most restful features the house presents.

The seating capacity is 1,000, with ample standing room. The stage opening is 28x55, with a depth of 18 feet. Ample dressing rooms are provided, with every convenience, electric lighting and steam heating. The house can be reached easily from Newark and Hoboken, the cars passing on all sides, and also from the ferries and outlying sections.

The owners are the Ansbach Realty Company, 350 Broadway, with a theatrical career of thirty years; is general manager, and M. L. Ansbach, assistant manager. The orchestra comprises five pieces. Four matinees a week are given, including a 10:30 Saturday matinee, specially for children. Since the opening the house has done capacity business. There is no gallery—only an orchestra and balcony. Vaudeville and moving pictures are given.

MARIE EMPRESS TO APPEAR HERE.

Marie Empress, the noted English singing comedienne, who came to America last week to see for herself what the vaudeville audiences here are like before agreeing to sign a contract, has been persuaded by Ben Harris, the manager of Young's Pier Theatre, Atlantic City, to appear there next week. Empress has had a number of attractive offers from New York managers since her arrival, but the little British singer decided it would be wise to accept the one from Mr. Harris first of all. She enters into the agreement with a certain degree of confidence, now as she says she finds the audiences here quite different than she had been led to imagine they were, and thinks they will like the material she has to offer. She is refraining, however, from making further plans until after the Atlantic City opening.

MANAGERS OF NORTHWEST ORGANIZE "PRODUCING MANAGERS' ASSOCIATION."

Theatre and company managers of a circuit of cities between Portland, Ore., and Vancouver, B. C., Sunday, Nov. 6, and took formal steps to organize an association to be termed "The Producing Managers Association." Already enough time and companies have been pledged to create a circuit of ten weeks for musical comedy attractions.

Another meeting will be held within a month to organize permanently, with Vancouver or Seattle as headquarters.

Those interested in the movement may address Secretary M. A. Kelly, care of Travelers' Hotel, Vancouver, B. C.

G. MOLASSO ENLARGES QUARTERS. WILL PRODUCE NOVELTIES.

G. Molasso, the well known and successful producer of pantomimes in vaudeville, has enlarged his headquarters in the Putnam Building, formerly called the Long Aero Building. Molasso's business has expanded to such an extent within the past few months that he has been compelled to take larger quarters. He is now located in the Putnam Building, 26 Millbury Street, Worcester, Mass., where he has the exclusive rights of this country.

Mina Milar, who has been featured in "Paris by Night," returned after she received to appear in a musical production now playing on Broadway.

THEATRE MANAGER ARRESTED. CHARGED WITH ATTEMPTED SUICIDE.

William H. Leslie, house manager for the new Lincoln Theatre, Worcester, Mass., was arrested last week on a charge of assault and battery.

The arrest of Leslie followed the swearing out of a warrant against him by a German who claimed that Oct. 20, while she was employed as mistress of some chorus girls at the Bijou Theatre, 26 Millbury Street, Worcester, she went into her dressing room, and while there Leslie entered and attempted to assault her.

JOHN PHILIP SOUSA ILL.

A dispatch from New Haven, Conn., under date of Nov. 9, states that John Philip Sousa, the bandmaster, was taken to the New Haven Hospital in a serious condition, being stricken that afternoon in his rooms in the New Haven Hotel. Mrs. Sousa and her band gave a concert in Woolsey Hall, New Haven, the previous night, and he appeared ill. His trouble is acute indigestion and malaria. During the time he is away the assistant conductor, Herbert L. Clark, will direct affairs.

ANNA HELD IN VAUDEVILLE.

Communications received from Paris state that Anna Held, after a rest of six months, will take a trip into the vaudeville pool, opening her next week in London for a month's engagement. Miss Held will sing in English and French. St. Petersburg, Russia, follows, where Miss Held will sing one of her biggest hits in the Russian language.

ALBERT THEATRE, BERLIN, N. H. BURNED.

The new Albert Theatre on Main Street, Berlin, N. H., was burned on Nov. 14. The loss is estimated at \$100,000. The theatre was in the heart of the business district, and for a long time it was feared several other buildings would burn.

MORE RUMORS?

The recent booking of an act by Marinell for the Morris houses, with a subsequent contract from the same agent for the Orpheum circuit, has caused the rumors of the Morris-Beck combine to be revived. No definite announcement can be made as yet.

OF INTEREST TO COMPANIES TRAVELING IN THE SOUTH.

J. M. Busby writes as follows: "I have a case assigned for hearing before the Louisiana Railroad Commission, a Baton Rouge, on Tuesday, Nov. 22. In two exceptions, that of excessive rates and charges for the transportation of private theatrical cars.

"I also had a case before the Arkansas Railroad Commission last summer, in which the demand was made for a rate of \$15 minimum for securing of a \$15 minimum for one car, and \$25 for two; also a 50 per cent. reduction on joint movements—that is, points from one road to another—something that has not been done in any other State.

"A short time previous to the day assigned for a hearing of this case before the Arkansas Railroad Commission I was the recipient of a considerable number of 'Sic Em, Tige' letters from various managers of one and two car shows, but with two exceptions, that of Fred Terry and Wm. Todd, none lent any financial assistance or in any manner showed a willingness to help in this matter.

"My expenses during the season amounted to \$150, including railroad fares, hotel bills and other incidentals. Now I am not asking financial assistance of anyone, but I think it about the best that some of the writers of these 'let's get together' letters could do would be to send at least the power slip by being at Baton Rouge, La., on Nov. 22, and lend by their presence and knowledge some assistance in this matter.

"At the Arkansas session the only managers represented were A. H. Allen, in person, and W. J. Swanwick, who was duly represented by Hon. Morris Cohn, attorney at Little Rock.

"As I am the only person who is making these fights against the railroads through the commission, it is the appearance that I shall obtain special favors and concessions for myself, whereas the modifications and equity I seek to establish in the rules governing the movements of one and two car shows are of advantage to us all; therefore, gentlemen, sincerely hope and trust that these few remarks of mine will receive your full and unbiased attention, and prove to be good seed thrown into fertile ground."

GRACE VAN STODDIFORD PRESENTS "THE BRIDAL TRIP."

The first performance on any stage of Harry H. Sargent and Pianquette's new opera, "The Bridal Trip," occurred on Friday evening, Nov. 11, at the Lyceum Theatre, Scranton, Pa., with Grace Van Stoddiford in the star role, Renalene. She was supported by the Grace Van Stoddiford Opera Co., under the direction of Daniel V. Arthur, who has spared to expense in company, costumes or staging.

A quay at Constantinople, and an Oriental garden are scenes of the two acts, and ex-housed their possibilities for stage effects, under Lawrence Marston's direction. Florence Kolb, as musical director, led the musical numbers in a manner which made the initial performance a notable success.

The first song, "Parade and Forget," and the duet, "You're So Different From the Rest," are catchy numbers which are sure to become popular. The reception by the audience present augurs well for the success of the piece.

The following is the cast: Babouche, Florent Kolb; Ali, Frank Stevens; Hassan, Edward C. Yeager; First Cook Boy, Blanche Dutton; Second Cook Boy, Grace Miller; Third Cook Boy, Blanche Dutton; Fourth Cook Boy, Dorothy Wilson; Mahoud, Harry McDougall; Clarisse, Maud Odell; Prince Cassin, George Leon Moore; First Friend, Harry Murphy; Second Friend, Robert Latch; Third Friend, George O'Keefe; Renalene, Grace Van Stoddiford; Noah Vale, Robert G. Pugh; Bashir, H. David Todd; Veniska, Bernice; Mershon, Naretian; Lawrence O'Keefe; Nemo, Martha Spars; Zeline, Shirley King; Alfonso, Fred Stanton.

JOSEPH MORRIS CO. DOINGS.

The Jos. Morris Co. has made great strides in the last six months. The report of their "Honey, I Will Long for You" song is something phenomenal. In fact, the song is being sung at a vaudeville house in Geo. Evans' Honey Boy Minstrels also by Frank Morrell, Kaufman Bros., Frank Taylor Trio, the Temple Quartette, Jack Wilson Trio, and Max Buckhardt.

Another novel song which is a tremendous success for this house, and the reports are also proof substantiating the merit of their publications. B. H. Gold is making a tremendous hit with "Oh, It's Awfully Hard to Be a Good Lady," in team S. & Lee Nuber's production, "Two Men and a Girl."

Miss Ryan wires congratulations to the Jos. Morris Co. for the wonderful success they have given her in "What's Your Honey, Birdie," which she took to an eight week run at each and every performance. The "Love Will Forgive and Forget" ballad, also "When I Gathered the Myrtle with Mary" and "A Little Bit of Lovin' Goes a Long, Long Way," which appear in to-day's ad., will work in a big way, which is proof conclusive of the merit of these numbers. A telegram from Miss Rodia just received by the Jos. Morris Co., states that "Honey, I Will Long for You" is one of the biggest song successes she has ever had.

Another new and novel ragtime creation, "Mississippi March," by those worthy writers, Vandivere and Sherman, is quickly taking a wonderful stride, and is being featured by nearly every head line act that uses a ragtime number.

ZELDA SEARS' NEW VEHICLE.

The "Next Egg," Anne Caldwell's newest type of American comedy, which will come to the Bijou, New York, next week, introduces to New York Zelda Sears as a star. "The Next Egg" has a story which is said to be very unique, the complications arising from a message written on an egg and sent to old storage for three years.

Miss Sears will be remembered here as having appeared in the late Clyde Fitch plays; in fact, at the time of his death Mr. Fitch was writing a vehicle in which to star her.

The cast of "The Next Egg" includes: Frederick Burton, Robert Domstetter, Julian Burton, H. Bratton Kennedy, Walter Young, Blanche Hill, Evelyn Vardon, Helen Lindgren and Ruth Wells.

TEAM HAS THIRTY MINUTE PANTOMIME.

Ethel Kettle and Bernard Ross will appear in a thirty minute pantomime, "A Woman's Way," their own production, at the Orpheum, Denver, Colo., Nov. 20-26. Thanks-giving week. Slides will be used in giving the synopsis of the pantomime. Mr. Ross was formerly on the staff of The Springfield, Mass., Union.

TROUPE FOR HAWAII.

Eddie Silton and Tote Segrist will sail from Prince Nov. 23 with a circus for a tour of the Hawaiian Islands, opening in Honolulu early in December.

Stock and Repertoire.

Auditorium, Kansas City. Re-opens With Stock.

The Auditorium, Kansas City, Mo., is now the home of stock. The Orpheum Theatre holds the lease on the house, having acquired it when Wm. Morris was trying to place his vaudeville in Kansas City. It has been closed for nearly a year.

Lawrence Lehman is manager, and the stock is under the direction of George Lask. "The Commanding Officer" was the opening bill, Nov. 6 and week. The company includes: Carl Anthony, Harriet Duke, Eda Van Luke, Everett Butterfield, Peter Raymond, Tom Moore, Emory Binkall, Jerome Storm, Dollie Davis, Maudie Atkinson and James White.

FRED K. LANHAM, of Home's Stock Co., writes: "This stock company closed the Summer season at Lima, O., after having played the large towns to gratifying returns, including Dayton for six weeks. F. P. Home, general manager of Home's Amusement Enterprises, has created a standard in this form of amusement. The big Summer show carries from fifty-five to sixty people, wagons, horses and ticket and band wagons. The big top is an 80 ft., with four forties. The company presented a repertoire of twenty-four plays, with three weeks to a stand. The company was re-organized and is now out on the Winter tour in theatres, presenting a repertoire of high class plays, under the stage direction of Frank Readick. The roster includes: John B. Whitman, Blanche Epicy, Chas. Robinson, Wainwright, Frank Readick, Milly Freeman, Little Frankie, Gertrude Hamilton, C. J. Emmerick and Fred K. Lanham."

THE FORBESPLAYERS presented "The Blue Mouse" in Cincinnati, and the last three days of the week were given over to three days of "The Noble of the Mystic Shrine." The big theatre parties insured a big fund for the Shrine Patrol, which will visit the conclave at Syracuse, N. Y., next Spring. George P. Fish, manager of the Olympic, is an active member of Shrine.

WILL ANSDRE, a prominent member of the Lyell-Vaughan Stock company, has been appointed assistant stage manager.

THE CORBUS PLAYERS are to produce for the first time "Alcestis," a poetic drama in English verse, by Blanche Shoemaker Wagstaff (Mrs. Alfred Wagstaff Jr.). She is well known for her verse and Greek translations.

JOSEPH DILLON has been engaged to lead the Criterion Stock Co., Chicago.

EMIL P. JEROME replaces Chas. Danforth in the stock company at the Bijou, Chicago. GERARDINE RUSSELL and CHAS. J. HAINES are engaged with the Robyns Dorner Stock Co. to play heaves, and are enjoying a most delightful season at the cozy, up-to-date and airy Elms. Business is splendid, and the big money is secured for each week, with good results.

(The following list is furnished by Dorcy & Wolford.)

BOSTON, Mass., Castle Square.—"Going Some" Nov. 14-19.

BROOKLYN, N. Y., Bijou.—"For Her Child's Sake" 14-19.

BROOKLYN, N. Y., Gotham.—"The Love Route" 14-19.

BROOKLYN, N. Y., Payton.—"The Squaw Man" 14-19.

BROOKLYN, N. Y., Lyceum.—"Ishmael" 14-19.

BROOKLYN, N. Y., Crescent.—"Via Wireless" 14-19.

BETTE, Mont., Family.—"An Orphan's Prayer" 14-19.

CHICAGO, Ill., Bijou.—"Sheriff of Angel Gulch" 14-19.

CHICAGO, Ill., Criterion.—"Card King of the Coast" 14-19.

CHICAGO, Ill., People's.—"The Great Match" 14-19.

CHICAGO, Ill., Calumet.—"Bachelor's Honey-moon" 14-19.

CHICAGO, Ill., College.—"Classmates" 14-19.

CINCINNATI, O., Olympic.—"Old Heidelberg" 14-19.

CAMDEN, N. J., Temple.—"Salome Jane" 14-19.

ELMHURST, N. Y., Mozart.—"A Gilded Fool" 14-19.

ELST, Mich., Garrick.—"Raffles" 14-19.

GRAND RAPIDS, Mich., Garrick.—"Human Hearts" 14-19.

HOMEREN, N. J., Gayety.—"Under Two Flags" 14-19.

HOLYOKE, Mass., Empire.—"Brown of Harvard" 14-19.

INDIANAPOLIS, Ind., Majestic.—"By Right of Sword" 14-19.

KANSAS CITY, Mo., Auditorium.—"The Belle of Richmond" 14-19.

KANSAS CITY, Mo., Belasco.—"Gay Lord Quex" 14-19.

LINCOLN, Neb., Lyric.—"The Chambers" 14-19.

LANSING, Mich., Colonial.—"Northern Lights" 14-19.

LANCASTER, Pa., Family.—"Northern Lights" 14-19.

LYNN, Mass., Lynn.—"The Middleman" 14-19.

MINNEAPOLIS, Minn., Lyric.—"The Blue Moon" 14-19.

NEW YORK CITY, Academy.—"The Fatal Wedding" 14-19.

OAKLAND, Cal., Ye Liberty.—"Richard Carvel" 14-19.

PADUA, Neb., Boyd's.—"Milk White Flag" 14-19.

PROVIDENCE, R. I., Imperial.—"Confessions of a Wife" 14-19.

PHILADELPHIA, Pa., Chestnut Street.—"Going Some" 14-19.

PITTSBURGH, Pa., Duquesne.—"Zira" 14-19.

PAWTUCKET, R. I., Bijou.—"An Actor's Romance" 14-19.

PORTLAND, Me., Keith's.—"Captain Jinks" 14-19.

PORTLAND, Ore., Baker.—"Salvation Nell" 14-19.

PATERSON, N. J., Opera House.—"The Battle" 14-19.

PASSAIC, N. J., Opera House.—"The Two Orphans" 14-19.

SAN FRANCISCO, Cal., Alcazar.—"The Great John Ganton" 14-19.

SEATTLE, Wash., Alhambra.—"Jack Sheppard, the Bandit King" 14-19.

SEATTLE, Wash., Loie's.—"Power of Money" 14-19.

SEATTLE, Wash., Seattle.—"Man on the Box" 14-19.

SEATTLE, Wash., Seattle.—"Man on the Box" 14-19.

STAPLETON, S. I., Richmond.—"Man of the Hour" 14-19.

STAPLETON, Conn., Alhambra.—"Man of the Hour" 14-19.

SALT LAKE CITY, Garrick.—"The Regeneration" 14-19.

SPOKANE, Wash., Spokane.—"Fifty Miles from Boston" 14-19.

ST. LOUIS, Mo., Haylin's.—"Tony the Bootblack" 14-19.

TOPEKA, Kan., Majestic.—"The Blue Mouse" 14-19.

TOLEDO, O., American.—"Parish Priest" 14-19.

WHITE PLAINS, N. Y., Newel.—"Banker's Daughter" 14-19.

WISNAPPE, Conn., Dominion.—"Prisoner of Zenda" 14-19.

WILKES-BARRE, Pa., Pol's.—"Sporting Duchess" 14-19.

WILMINGTON, Del., Avenue.—"A Texas Steer" 14-19.

THE ANSWER IS A KNOCKOUT

EDW.

WINIFRED

LEX. NEAL

THE NEW YORK CLIPPER

This week, Hammerstein's Victoria Theatre (down stairs), New York

Matinee 3 P. M.; night 9 P. M.

See for yourself—Biggest bill in two years

Direction MAX HART

character of Angus Somerville, in Laura Don's play, "A Daughter of the Nile." His next engagement was with John Stetson to play Nertler, in the revival at Booth's Theatre, Feb. 23, 1883, of "Monte Cristo." In that role he was successful, and he accompanied the "Monte Cristo" combination on their road trip. When the summer vacation came he went to England and studied. Returning, he was engaged to play Jazon, in "The Strangers of Paris" Co., opening at the New Park Theatre, New York City, Nov. 10, and continuing on tour for a short season, when, the venture proving unsuccessful, he retired and again finished his season "Jobbing in Gotham." In the summer of 1884 he joined the Ellinger-Weston-Lee Co. for a tour from Kansas City, Mo., to San Francisco, Cal., playing "La Belle Russe," "Camille," "Gears," etc. Before the company reached Frisco, Mr. Lee was engaged by telegraph to return East and rehearse, preparatory to opening the season of 1884-5 with Fanny Davenport, in "Feudora." His first appearance as Loris Loriot occurred Oct. 6 of that year, at Coates' Opera House, Kansas City, Mo. Mr. Lee's Loris was seen for the first time in the metropolis Nov. 10, 1884, at the Fourteenth Street Theatre, with Miss Davenport. He remained with Fanny Davenport for two seasons, and as a member of Mrs. James Brown Potter's company during her early tours in this country, and was also at the head of his own company as a star.

In 1895 he went to South Africa, where he was interested in a financial boom, and became wealthy, only to lose his fortune in the Jamison raid. He began his stage life over again, first in London, and later coming back to the United States. He has appeared in a number of Frohman productions, and was the original Simonides in Klaw and Branger's "Ben-Hur."

In vaudeville he was a headliner for years in his famous act, "Great Men, Past and Present," in which he impersonated a number of celebrities. He was known as a globe-trotter, as he had been in nearly every civilized country in the world, and his desire for travel caused him to organize a company known as the World's Entertainers, which he took to Australia in 1900, accompanied by his wife, who was formerly Mary Crescent, of Philadelphia. Two years ago Mr. Lee, together with George Kiehn, the film importer, presented "The Music World," at the Auditorium, Chicago. The entertainment comprised moving pictures, accompanied by realistic sounds.

Charles E. Kohl.

Charles E. Kohl, of Chicago, one of the leading figures in the vaudeville world, president of the Kohl & Castle Amusement Co., and chairman of the executive committee of the United Booking Agency, died at his country home at Oconomowoc, Wis., on Nov. 12, from heart disease. Mr. Kohl was one of the most conspicuous figures in American vaudeville management. The Kohl & Castle Co., of which he was the president, was the Eastern representative of the Orpheum circuit, and the Western representative of the United Booking Office.

Mr. Kohl was one of the largest owners of theatrical real estate in Chicago, and owned and controlled the Majestic, the Chicago Opera House, the Olympia, the Heurich, the Criterion, the Star and Garter, the Academy and the Bijou. He was the director of the Western Vaudeville Managers' Association.

He had been in poor health for some time, and had been for the last few weeks at his summer home. He was fifty-five years old, and had been a prominent figure in the theatrical development of Chicago since before the great fire of 1871.

James L. Hutchinson, the famous circus man, gave Mr. Kohl the book, "The Life of P. T. Barnum," which he had written. Mr. Kohl had long been associated with P. T. Barnum and with W. C. Coup, on the sale of the book, "The Life of P. T. Barnum."

In 1873 Mr. Hutchinson gave charge of the sale of the book to Mr. Kohl. Beginning at this enterprise, the latter went through every branch of the circus and show business and traveled over every section of the country until he lost the wander spirit and settled down permanently in Chicago.

Mr. Kohl was a pioneer in the business of entertaining the public, and was the first dime museum manager of Chicago. He started the famous Kohl & Middleton Dime Museum, Clark Street, near Madison, and the place became famous throughout the country for the variety of the exhibits offered.

An arrangement was made with P. T. Barnum by which the oddities of "The World's Greatest Show" were displayed in Kohl & Middleton's Museum in the winter. At one time a branch was run on the West Side, Chicago, and during the World's Fair there was one on State Street, South of Van Buren Street.

Kohl made money and quit the museum enterprises to embark in theatrical management.

He secured control of the Chicago Opera House after David Henderson gave it up in 1893, and later, in partnership with Mr. Castle, obtained control of the Olympia.

The Kohl & Castle Amusement Company was formed shortly after, and the firm is one of the big factors in the vaudeville business of the country.

Mr. Kohl is survived by a widow and two sons, C. G. Kohl and P. Kohl, and two daughters, Dorothy and Caroline, aged nineteen years. Mrs. Kohl was one of the famous Lewis Sisters, of Hamilton, Ont., and a sister of Julia Arthur, the actress.

Mrs. Alice Kingsbury-Cooley, one of the most talented and attractive actresses of her time, and a sculptress and author, died on Nov. 3, at her home in Alameda, Cal. She had been ill two weeks, and death came as the result of pneumonia poisoning. Mrs. Cooley's life had been despoiled for several days, and only her vitality, which was remarkable for a woman of seventy, kept her alive. Alice Kingsbury-Cooley was born of Quaker parents in Bristol, Eng., Dec. 31, 1840. Her father, David H. James, moved to Cincinnati, O., where she was born, and married and married Horace Kingsbury. It was while she was the wife of Horace Kingsbury that Mrs. Cooley became attracted to the theatre, and she appeared first in 1860, in San Francisco, at Macure's Theatre, in Washington Street, between Kearny and Montgomery. In "Fanchon, the Cricketer," "Teutonia, the Child of the Savannah," and other popular plays of that period. John McCullough was the leading man in her company, and later he played Hamlet to her Ophelia, Romeo to her Juliet, and Othello to her Desdemona. In these roles she traveled the country, the tour being a theatrical triumph at the time. In 1868, then a widow, she determined to go to Italy to study sculpture. Prior to this she visited her sister at Natchez, Miss., where she met Colonel Frank M. Cooley, U. S. A. They were married July 28, 1869. Colonel Cooley had been dead for some years. Eight

children were born to Colonel and Mrs. Cooley, and those living are Frank L. Cooley, Earl K. Cooley, Verdon Cooley, a rancher of Yuba City; Ed. B. Cooley, of Los Angeles, and Mrs. Nellie McKean. W. W. Cooley and Mrs. W. A. Wood, were her stepchildren. While Mrs. Cooley was playing in the San Francisco theatres always on the Sabbath day she taught Sunday school. She retired from the stage twenty years ago. The funeral was held Saturday, Nov. 5, from the residence of her son, Earl K. Cooley, 1237 Broadway, Alameda. Interment was private.

Maginel Mullin, a well known Belgian saxophone player, seventy-one years old, who was stricken with apoplexy on Nov. 2 while in Kansas City, Kan., playing an engagement at the Columbia Theatre, died 7 at the Mullin House in that city. He was the father of the Mullin Sisters, and joined their act about a year ago, when the name of the act was changed to the Mullin Trio. He had played in America more than thirty years with Glimore and Liberator, and had made several tours of Europe. He was born in Brussels, Belgium. The night he was stricken his two daughters, not knowing that he lay helpless in his dressing room below stairs, played beyond his cue and completed the programme. Then they went below and found him. Funeral services were held at St. Mary's Catholic Church, Kansas City, Kan. Services at Mt. Calvary Cemetery were in charge of the local musicians' union, of which he was a member. He also belonged to the White Rats, the Moose, the Variety Federation of London, and the International Artists' Lodge of Berlin. Members of the theatrical organizations who were playing in Kansas City attended in a body. The daughters will continue in vaudeville as a sister team, and are booked by the W. V. M. A.

Jacques Krueger, the veteran actor, while performing an ascension act at the Detroit Opera House, Detroit, Mich., evening of Nov. 3, in "Follies of 1910," fell from the wings, a distance of eighteen feet, during an impersonation of John D. Rockefeller. His leg was broken in three places. He was taken to Harper Hospital, the above city, where he died on Nov. 5. Mr. Krueger was sixty-nine years of age. Mr. Krueger represented John D. on the programme, and the regular course of events his fellow actors played wings on his shoulders and told him "to ascend to heaven," since he was too good for this earth. A hoisting wire furnished the ascension machinery, and just as Mr. Krueger moved his feet, the wire broke and let him drop. The actor landed on his feet in the centre of the stage, but his brittle bones could not withstand the violent jar. He was immediately taken to Harper Hospital, where he seemed to be recovering until the morning preceding his death. He was a widower, and his family live in New York City, where the body was shipped. The funeral was held from Louis Roth's funeral parlor, 393 Seventh Avenue, New York City.

Melvin Melville, theatrical manager and agent, died suddenly from heart disease at Stillwater, Okla., on Nov. 2, aged sixty-eight years. He had been in the theatrical profession for thirty years, and was manager of his own company and during late years as advance and press agent of several of the leading road companies in the Middle West. During the past four years he had been agent for the Star and Garter, the Academy and the Bijou. He was the director of the Western Vaudeville Managers' Association.

Mr. Melville, of the Hutton-Bailey Stock Co.; Howard Melville, of "The Man on the Box" Co.; Alice Stewart, of "The New Theatre" Co.; Vernon Richards, with Al. G. Barnes' Trained Actor, Show, and Jennie Ray, formerly in vaudeville, and now living in St. Louis, Mo.

James Donaldson, proprietor of the Old South Ward New Theatre, Boston, Mass., died last week. A very successful business man of forty years' prestige, Mr. Donaldson first became identified with the Old South Theatre, Washington Street, Boston, two years ago. Last year he opened the New Washington Theatre, where he was aided by several sons and daughters who are prominent in the profession, including Bert Melville, of the Hutton-Bailey Stock Co.; Howard Melville, of "The Man on the Box" Co.; Alice Stewart, of "The New Theatre" Co.; Vernon Richards, with Al. G. Barnes' Trained Actor, Show, and Jennie Ray, formerly in vaudeville, and now living in St. Louis, Mo.

George R. Lockwood, old time clown, eighty-nine years of age, died last week in St. John's Hospital, Anderson, Ind. He was once a leading clown of the Van Amburg Circus, years ago, when the show traveled by wagon. After retiring from circus life he took up the hotel business and settled in 1881 at Anderson, Ind., where he conducted a hotel until ten years ago. For two years he had been a patient at St. John's Hospital, the above city. His wife died two years ago and was buried at Eaton, O. He is survived by four children. The funeral took place at the home of his son, Grant Lockwood, in Anderson, Nov. 10, with burial at Eaton, O.

Prof. Gus Gebert, the well known leader of orchestra, died suddenly from heart disease on Nov. 19 at 307 East Fifth Street, New York City, aged seventy years. He had been musical director for Robie's Kalekibackers, Ward & Vokes Co., the Lilliputians, Roland Reed's Co., and for a term of years was at Proctor's Pleasure Palace. He was a member of Capitol Lodge, No. 124, I. O. O. F., the B. P. O. E., Lodge No. 7, Baltimore, and was one of the first members of the Musical Protective Union. He leaves a widow and six children. His widow is Johanna Gebert, once well known as a song and dance performer. Interment was in Lutheran Cemetery, N. Y., Nov. 12.

Mrs. Helen Hubner-Harken, formerly a well known opera and concert singer in Germany, died last week in St. Mark's Hospital, New York City, after a long illness, in her sixty-eighth year. She sang in all the capitals of Europe, and in Berlin succeeded Marianne Brandt. Her principal successes were as Ortrud, Fides, Azeuca, and in the opera of "Fidelio," with Albert Nimmer. Mrs. Hubner-Harken made several concert tours with Wilhelm, Max Bruch, Liszt and Rubinstein.

Tom B. Hurly, agent, died in the hospital at Medicine Hat, Alta., Can., on Nov. 5, from typhoid fever. Last season he was in advance of the Burr Inson Dramatic Co., and during the touring season had charge of the cars of the show. He leaves a wife and baby, father, mother, two brothers and sisters. The remains were taken to Bowlsby, N. D., for burial.

Mrs. Josephine Bates, of the Bates Musical Trio, died Nov. 10, at her home in Brooklyn, N. Y., aged forty-six years. Death was caused from heart trouble. She is survived by her husband and daughter, one brother and one sister.

Agnes Atherton Gillette, actress, and wife of A. M. Gillette, died on Nov. 7, at

Polyceline Hospital, Chicago, Ill. Interment was in St. Carmel Cemetery, the above city, the funeral being held from Holy Name Cathedral.

Madeline Belmont, a chorus girl with Irwin's Big Show (Eastern wheel), died at Philadelphia, Pa., Oct. 12, after an illness of a few days.

Miss Bobby Clayton, well known in musical comedy and vaudeville, died on Oct. 27, from heart disease.

Moving Pictures.

New Films.

Edison.

"The Toyman, the Doll and the Devil."—There is a maker of lay-figures who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his footsteps in his deplorable manner, with the false sex always. Working in the shop is a young apprentice with ambitions for the stage, and he is in love with an orphan ward of his employer, who is betrothed to the good-for-nothing son, much to her own discomfort. The old man has built a wonderful soubrette figure, which he feels it would be possible to imbue with life if he just knew how. Then comes a fancy dress ball. The old man and his son, taking costumes from their own stock, dress themselves up and join the revelry. The little ward has nothing to wear, but the apprentice suddenly conceives the brilliant idea of borrowing the clothes from the beautiful soubrette figure, and dressing his sweetheart in them. The young man borrows a suit which makes him look like the soubrette, and so it is quite within the range of possibility that the old man shall be deceived when he sees apparently his own creation at the ball, accompanied by the devil. The old man and his son rush home, but the pair reach there before them, and the girl takes the doll's place. The apprentice comes forth as the Devil and makes the doll dance on condition that the old man allow his ward to marry the apprentice. This he agrees to, and the apprentice, called the scheme.

"The Stolen Claim."—The story deals with the love of a young doctor and the daughter of an old professor of mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend lures him to a distant place, and the daughter of the mine and persuades the old professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter, who is in love with the real owner of the mine, and she does not realize the truth until some time after she has been forced to marry the false friend and the truth is revealed to her by her former sweetheart. An explosion in the mine kills the father and seriously injures the husband, but the young doctor saves the mine's life. He afterwards falls down the mine, and is dashed to pieces, and the two lovers are united.

"A Daughter of the Mines."—This is a charming little romance of coal mines of Pennsylvania (Canada), where the picture was taken, and one that leaves the audience in a pleasant mood, for all the world loves a lover and one is always glad when two fond hearts have won the greatest prize of life.

"His Mother's Thanksgiving."—A New England boy leaves home, where the picture was taken, and writes his mother that he will be home for Thanksgiving. A letter, however, arrives, and the mother learns that her son will not be home. Determined to surprise him, she goes to the city, but owing to her shabby appearance, he passes her in a room alone, rather than have her in with his fashionable guests. His sweetheart goes to the room where she sees the old lady, and everything is fixed between mother and son. The mother says Thanksgiving at the table with her son's fashionable friends.

"Through the Clouds."—This film deals with a political fight, and shows how one candidate, who falsely accuses another, is beaten. "The Greater Love."—Annette, a French girl, is unlawfully married, and when the police come for her son, who is charged with robbery, she pleads guilty and serves a year in prison. After her release she returns, finds her son gambling, and, after he had turned from her, goes to her sweetheart of former years, where she is cared for.

"Arms and the Woman."—A masked pair attempt to hold up a stage, in which is a girl and some money, but are cleverly frustrated by the stage driver. Altogether a dramatic, entertaining story, acted with a full measure of the realization of the importance of the parts, and scenically, photographically and in point of accuracy to detail, a film up to the best.

Pathe.

"A Shadow of the Past."—Jacques de Calones loves Louise Swinton, but learns he has a rich rival. He steals a necklace to win her favor, but he is arrested and she turns from him in disgust. Thirty years pass and he steals to his former love's home, and enters through the window. A striking contrast is shown between the two, and Louise falls at the ex-con's feet, and they are united.

"Love Laughs at Locksmiths."—Charlie Smithers and Sadie Fox are sweethearts, but Sadie's father objects to Charlie. The pair steal away, but are caught by the father. Charlie, disguised as the colored servant, gets away with Sadie before her father discovers the trick, and the pair are married in a boat on the lake.

"Russian Wolf Hunt."—A thrilling scenic picture giving magnificent views of snow-bound Russia and an exciting chase.

"Phaedra."—This fine film, drawn from the classics, has been produced in a setting of perfectly harmonious scenery. The piece is played by the celebrated Italian actress, Italia Vitaliani, and the members of her company.

"Military Cyclists in Belgium."—An interesting educational film, putting before you a district novelty in connection with military life.

"The Other Way."—The fathers of Billy and Lucy agree that their children shall marry, but the pair, when they learn that their fathers have picked out prospective mates for them, rebel. Both secure positions in the same family. Billy as chauffeur and Lucy as maid, and fall in love. They are married, and when their fathers reach the scene happiness is prevalent.

Lubin.

"The Street Preacher."—Florence Nixon was engaged to marry Henry Martin, but broke the engagement when she learned that instead of Henry, preaching at a church, he chose the street. Ransom happens along and the invitation to dinner occurs. Meanwhile Martin had become a city missionary, and one of his

REMEMBER!! THAT THE CLIPPER

DOES NOT

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THE 58th

ANNIVERSARY NUMBER

— OF —

THE NEW YORK CLIPPER

WILL BE DATED

FEBRUARY 18, 1911

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THE NEW YORK CLIPPER

47 West 28th Street, New York, U. S. A.

LOEW'S THEATRES JOIN THE UNION.

Marcus Loew has signed an agreement with P. U. L. No. 1, New York, to use union stage hands at the Seventh Avenue and National Theatres, New York.

The Central Federated Union, at its meeting Sunday, Nov. 13, sent a vote of thanks to Mr. Loew.

Right in Front of Father.—Betty and Rob wanted to marry, but their fathers objected to it, and gave both to understand that should they marry, they would be cut off in the will. They both change clothes, go to the parson's and use their fathers as witnesses to the marriage.

Still They Build Them in Philadelphia.—A. J. Mangolin, a real estate operator, has bought the properties at Nos. 425-29 South Street, which he will demolish, and on the site erect a \$20,000 moving picture and vaudeville house.

NOTES.

A CIRCULAR has been issued by the Patents Company as follows: "Legitimate motion pictures are occasionally made the subject of adverse criticism by reason of the use by the exhibitor of sensational and misleading posters that have been prepared without the cooperation or knowledge of the manufacturer of the picture. Exchanges are notified not to supply any poster for use in connection with any motion picture, except posters made with the knowledge and consent of the manufacturer or importer of the motion picture."

The plea that Pathe-Freres was in an unlawful conspiracy with other manufacturers in restraint of trade, in violation of the Sherman Act and of the Valentine Act in Ohio, made by the Co-operative Film Syndicate of North Baltimore, O., was not sustained. Pathe-Freres won this suit for \$20,000 for goods sold and delivered, and disapproved the charge of the alleged trust, on appeal.

NOTES.

CLARE SUMMERS, playing in permanent stock at the Belford Theatre, Independence, Kan., was at rehearsal Saturday morning, Oct. 29, when she received word that her mother, Mrs. Lucy Rose, a non-professional, was not expected to survive twenty-four hours. She took the first train home after receiving the telegram, and arrived at her mother's bedside in time to be with her during her last moments. Mrs. Rose was formerly a court stenographer, and was employed for many years at the court house in Chicago. The body was interred in the cemetery at St. Joseph, Mo.

MRS. H. G. ALLEN, wife of the late H. G. Allen, manager and owner of Hoyt's Co., will regret to hear that she was taken critically ill last week at her home in Nashville, Tenn. Her physicians expect to move her to a sanitarium for an operation just as soon as she is strong enough to be taken. Mrs. Allen's husband died in Ballinger, Tex., Mar. 2, 1907, and was buried in Ft. Worth, Tex. for several months, when the remains were removed to Mrs. Allen's home in Nashville, where they are interred in Mount Olivet Cemetery.

OWING TO THE DISTURBANCES in Southern Europe, making it rather unpleasant for tourists at this time, Harry Corson Clarke has decided to come direct to New York from France, where he is at present, and spend the holidays at home. In the near future Mr. Clarke will make a joint starring tour with Margaret Dale Owen, beginning at Denver and playing through to the Coast, whence this popular couple will sail for Honolulu, Manila and Australia.

MADAME SIDNEY is ill in St. Joseph's Hospital, New York City, under the name of Mabel Shiffer. She would be pleased to hear from friends.

New House for Springfield.

J. C. Burke & Son were granted a permit by the Building Commissioner, Nov. 7, to build a new moving picture house in Springfield, Mass. The new house will be located at 124 Main Street.

A GREAT BALLAD !!!

"WHEN I GATHERED THE MYRTLE WITH MARY"

SLIDES BEAUTIFULLY ILLUSTRATED BY SCOTT AND VAN ALTENA

LYRICS BY WILL A. HEELAN. MUSIC BY SEYMOUR FURTH

"WHAT'S YOUR HURRY, BIRDIE?"

LYRICS BY WILL A. HEELAN. MUSIC BY SEYMOUR FURTH

"A LITTLE BIT OF LOVIN' GOES A LONG, LONG, WAY"

NOVELTY SONG, ENTIRELY NEW. BY HEELAN AND FURTH. (FEATURED BY LILLIAN SHAW)

"HONEY, I WILL LONG FOR YOU"

FEATURED BY VAUGHN COMFORT IN GEORGE EVANS MINSTRELS, AND HUNDREDS OF OTHER GREAT ACTS

"CUTEY, WHO TIED YOUR TIE?"

ONE BIG HIT FEATURED BY ALL HEADLINERS

"MISSISSIPPI MOOCH"

A GREAT RAG AND A SURE FIRE HIT! DON'T OVERLOOK THIS GREAT NUMBER

"SLEEPYHEAD!!!"

A GREAT KID SONG, BEST JUVENILE SONG IN YEARS

"MISTLETOE" A New Indian Song

By ROSE AND HAGER

ORCHESTRATIONS IN ANY KEY. PROFESSIONALS CORDIALLY INVITED. COMPETENT PIANISTS IN ATTENDANCE

SEYMOUR FURTH is now with us and invites all his friends to call

ALL SLIDES BY SCOTT & VAN ALTENA
A LOT OF NEW SONGS IN PREPARATION

The JOS. MORRIS MUSIC PUB. CO. 1441 B'WAY, NEW YORK (B'way Theatre Bldg.) PHONE 16 BRYANT

NOTES.

WILLIAMS AND LEWIS write: "We have joined the Great Zento and company, carrying five people, and playing the vaudeville houses through Texas and Louisiana. We are playing to capacity business, and every body has the glad smile. This week we are at Abilene, and we have been packing the house. Manager Green has re-engaged us for next week, Nov. 14, which speaks for itself. Zento and company are pronounced to be the best act that has ever played here, and the way he gets away from all hand-outs, etc., in full view of audience, is a mystery. We have plenty of time booked ahead, and all look for a prosperous season." BILLY LE ROSE AND JACK RUTHERFORD have written a comedy-dramatic playlet for Will and Nellie Reynolds; ventriloquist production for the Great Burton; a comedy sketch for the Schrodts; a one act military comedy for T. E. Anderson and company; a dramatic sketch for Frank G. Heath and company, and a monologue for Grover C. Hamilton. They have acts in preparation for Grant, Blakesley and Grant, Bessent and Janette, Rothwell and Baldwin, and Red and Stanton.

LOUIS ANCKER, Ince Ives and Carl Amend recently formed a trio, and will shortly be seen in vaudeville, in a new dramatic playlet, written for them by Barry Gray, entitled "The Girl from Chicago."

THE PEWERS, colored entertainers, say they are making a hit in Washington, D. C., with their singing, talking, dancing, acrobatic and juggling act.

W. BYRON LAKE, colored soloist and musical performer, states that he is no longer connected with the Tropia Musical Four, but is working with his former partner, R. Arthur Black.

BOBBY KELLY, the son of James A. Kelly and May Temple, who played the part of Little Hans, in "The Broomstick," and has been abroad for the past twelve years, expects to make an extended circuit of the U. S. with his wife and sister-in-law, in a light comedy extravaganza, entitled "The Cotton Picking Master," under the firm name of Fryk, Tholl and Taylor.

MRS. J. E. WOLLER writes from Jersey City Heights as follows: "John E. Woller, of Woller and Magill, who has been confined in the Long Island State Hospital for over a year, has been pronounced by the physicians of the asylum as a hopeless case. His wife, Alice Magill, is seriously ill at her home."

LINA YORKE writes: "I am slowly recovering from an operation performed some weeks ago. As soon as I am able I will go to San Francisco to see my sister and settle up an estate left us by my father. My sister has settled down in Nevada, where she is interested in mining stocks. I will resume my professional work and remain on the Coast until next Fall, when I will return to New York."

GEORGE MCKENZIE and ELWOOD BENTON, the Kidder and the Cadet, and Oren, the imitator, are playing the Western Vaudeville Association time through Wisconsin, where both acts are meeting with big success.

ALLEN and MAY are meeting with much success in their new act, written by Barry Gray, entitled "The Belle of Shady Lane." At present they are playing in and around Philadelphia. They have ordered a special scene for the act from John Herforth, of Cleveland.

LAW ENGEL, the acrobatic clown, has left the act of Spiswell, Ladella, Engel and company, and will soon produce his own act.

LOTTIE HAY informs us, which she says is the "Old Olsen" Co., which she says is on its way to the Coast.

OUT OF TOWN NEWS

Minneapolis, Minn.—Metropolitan (L. Scott, mgr.) Nov. 13 and week, first half, Frances Starr, in "The Easiest Way," second half, "The Dollar Princess."

St. Paul, Minn.—Baltimore (A. C. Bainbridge, mgr.) Nov. 13 and week, first half, Sidney Drew, in "Billy"; second half, Margaret Hillington, in "The Walrus."

Laurel (A. C. Bainbridge, mgr.)—Lyric stock company, in "The Blue Mouse," 13-19.

Boston, Mass.—L. Hays, mgr.—"Barriers Burned Away," 13-19.

Orpheum (G. E. Raymond, mgr.)—Bill 13 and week; Annette Kellerman, Al. Johnson, "The Police Inspector," Granville and Rogers, Marie and Billy Hart, in "The Circus Girls," 13-19.

Ontario (J. Elliott, mgr.)—Bill 14 and week; Ray Dooley's Metropolitan Minstrels, Caron and Fraum, Hammond and Forrester, in "A Medley of Humors"; the Rosaries, in new solo act; Lester Bernard, Emily Dodd company, in "The Awakening of Lucretia."

Miles (Wm. Gallagher, mgr.)—Bill 13 and week; Mr. and Mrs. Bob Fitzsimmons, Alfreida, Doc Holland, Halligan and Ward; Rah Rah Boys, Doranto, Chinese novelty; Five Melvyn Troupe, Miescope.

Dewey (Archie Miller, mgr.)—Bill 13 and week, Bohemians.

Gayety (S. R. Simon, mgr.)—Midnight Melodians 13-19.

NOTES.—Both the Gayety and Dewey gave two shows each on Tuesday night, 8, to capacity houses, on account of election results. All the playhouses report good business.

FOR SALE—New White Serpentine Dance Dress, \$4; Pose Outfit, silk Dress, Velvet Cloak and Slides, \$12; Black Art Outfit, \$18; Lot of Later Magic and Illustrated Songs cheap. 20 Colored Dance Slides, \$4. Enclose stamp for list or no answer. Carl Supply House, 164 William St., Rochester, N.Y.

FOR SALE—Somerault Trick Dogs and Doves, Films, Machine, Crank Piano. Will exchange for Films, Penny Machine, small Suetland Ponies. Wanted to buy, Suetland Ponies.

PROF. HARRY SMITH, GRATZ, PA.

PLAYS SKETCHES SONGS
COMEDY VAUDEVILLE MUSICAL
FRED H. JAMES, Playwright; GEO. J. WETZEL, Composer. Suite 230, 1402 Broadway, New York.

Providence, R. I.—Providence Opera House (F. E. Wendelschafer, mgr.) Gertrude Elliott, in "The Dawn of a Tomorrow," week of Nov. 14.

EMPIRE (Spitz & Nathanson, mgrs.)—"The Port of Missing Men," week of 14. KATH'S Charles Lovenberg, mgr.—Fanny Ward and company, in "An Unlucky Star," head the bill week of 14. Others: Namba Troupe, Billy Gaston and Isabelle d'Armond, Luciana Luca, Lewis and Casey, H. P. McConell, Walker and Storm, Clark and Bergman, and Charles and Rose Covac.

IMPERIAL (Geo. N. Gray, mgr.)—This house re-opened 14, after being closed for some time. The Baldwin-Medley Stock Co. being the permanent attraction, under the management of Walter S. Baldwin. The company will present popular plays, the opening attraction being "Confessions of a Wife." Lovell Alice Taylor is the leading woman, and Thelma Gamble the leading man, others being Kathleen Barry, Carrie Lamont, Marie Reels, Florence Hill, William Dehman, Clarence R. Chase, Robert McClung, Samuel Morris, Frank De Camp, Warren Hill, E. Clayton Hall, William Delmar, J. B. St. John and Owen Kellie.

WESTMINSTER (Geo. E. Collier, mgr.)—Follies of New York and Paris week of 14. CASINO (H. B. Boyer, mgr.)—Moving pictures of the Buffalo Bill and Pawnee Bill Wild West show week of 14.

BULLOCK'S (A. R. Bullock, mgr.)—Several Grand Army Posts accepted invitations to attend during week of 14, on account of moving pictures of the life of Abraham Lincoln. SEVEN (Thelma, W. Homer, mgr.)—"The Three Ross Sisters," Providence girls, playing this city for the first time, were featured week of 14.

COLUMBUS, O.—Southern (George Dunmyer, mgr.) Mrs. Fiske, in "Becky Sharp," Nov. 7, 8, to good business. Mme. Bernhardt 15, Raymond Hitchcock 17, "The Girl in the Taxi" follows.

COVINGTON (J. V. Howell, mgr.)—"Up and Down Broadway," 9, to large crowds. "The Seventh Daughter," 10-12. The audience seemed to like the show. Joseph P. Sheehan 14-16, Cyril Scott 17-19, "The Fourth Estate," week of 21.

HIGH STREET (C. W. Harper, mgr.) 14-16, "McFadden's Flats," "The Virginian" 17-19, "Brewster's Millions" 21-23, "Tolly of the Circus" 24-26.

R. F. KEITH'S (Wm. Prosser, mgr.)—Good audience. Bill week of 14. The Herring Curtis Aeroplane, "The Models of the Jardin de Paris," Will H. Fox, Mearns and Bradford, Melville and Higgins, Rita Redfield, Chas. Montrell.

GRAND JACK LEVY, mgr.—Large business. Bill 14-16; Bannum and Hehr, Bert and Emma Scherer, Sultz, cornetist, Dixie and Francis Harris, Ethel Ray.

NOTES.—George Dunmyer succeeds Karl H. Becker, manager of the Southern. Mr. Becker going to Springfield to take charge of the Fairbanks, because of the illness of Mr. Leary, formerly of the Fairbanks.

Mobile, Ala.—Mobile (J. Tamm, mgr.) Ethel Barrymore, Nov. 11, to a large audience. Week of 13 this house will be dark.

LYRIC (Neubrick Bros., mgrs.)—This house was dark week of 7. Jimmy Powers, in "Havana," 18, 19. The management will on Nov. 21 open for an indefinite period, repertory opera, the Manhattan Opera Co. having been engaged, when no regular attractions are booked. Summer opera made a decided hit here several seasons, and the new act that Mobile will have more opera, was hailed by many theatregoers with delight.

KEENER (J. H. Keener, mgr.)—It was rumored here for several days that this house had changed hands, and had been turned over to W. C. Pooley, of the Dreamland, but this report is emphatically denied, and furthermore, Manager Keener says he has the best vaudeville act on the road booked for his house, and that J. H. Keener and his vaudeville house are here to stay.

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NOTES.—Tiger Bill's Wild West is wintering here. Miller Bros. 101 Wild West Show is booked here for 15.

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MONOLOGUE MAN

Who can sing, to join Nov. 21

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Clark, Florentia, Temple, Muskegon, Mich.; Prospect, Cleveland, O., 21-26.
Coventry, Chas. & Rosie, Keith's, Providence, R. I.
Columbia Comedy Four, Bronx, N. Y. O.
Coppola & Phillips, American, N. Y. C.
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Cooper, Fitch, Orphnum, So. Bend, Ind.
Cooper & Robinson, Orphnum, Montreal, Can.
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Cook, Sheridan & Co., Palace, Boston.
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De Roe Troupe (6), Colonial, Lawrence, Mass.
Deodoro & Lee, Orphnum, Cincinnati.
De Haver & Whitney, Proctor's, Newark, N. J.
Dean, Gertrude, & Co., Savoy, Fall River, Mass.
De Faye Sisters, Savoy, Fall River, Mass.
De Mar, Carrie, Columbia, St. Louis.
De Lusk & Bennett, Grand, St. Louis.
De Haven Sextet, Temple, Hamilton, Can.
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De Anna's Boys, Orphnum, Lima, O.
De Belmont Duo, Orphnum, Lima, O.
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Diamond Four, White Palace, Chicago; Sittler's, Chicago, 21-26.

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Edwards, Mrs. Tom, Washington, Spokane, Wash.; Majestic, Seattle, 21-26.
Edwards, Shorty, Grand, Hamilton, O.; Hip, Lexington, Ky., 21-26.
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Empire Comedy Four, G. O. H., Indianapolis.
Emery's Egyptian Dance, Pantheon, Vancouver, B. C.
Emerson & Baldwin, Temple, Hamilton, Can.
Emmons, Emerson & Emmons, Academy, Buffalo.
English Rosebuds (4), Bijou, So. Norwalk, Conn., 17-19.
Ericksen, Knute, & Co., Polk's, Bridgeport, Conn.
Ernesto Sisters, Academy, Lowell, Mass., 17-19.
Ercott Lilliputians, Maryland, Baltimore.
Erran, Nelson, Starlight, St. Louis, 17-19.
Everetts (4), Girard, Phila., Pa.
Exposition Four, Victoria, N. Y. C.
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Faubion, Joe, Trio, Wm. Penn, Phila., 21-26.

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Garcia, American, N. Y. C.
Gaimberti & Ovidio, American, N. Y. C.
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Graham & Randall, Park, Phila.
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Grapewin & Chance, Shea's, Toronto, Can.
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Green, Ethel, Polk's, Springfield, Mass.
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Green & Lewis, Academy, Lowell, Mass., 17-19.
Greely, Horace, New Robinson, Cincinnati, 17-20.
Gray & Travis, Casino, Washington.
Graske, Leode, American, N. Y. C.
Gravey & Le, Colonial, Marshalltown, Ia.; Empire, Fort Dodge, 21-26.
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Hunt, Billy, Detroit, 21-26.
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Hanson, Harry L., Orphnum, Newark, O.; Victoria, Zanesville, 21-26.
Harward & Haywood, Columbia, St. Louis; G. O. H., Hot Springs, Ark., 21-26.
Hays Sisters, Rutland, Vt.
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Hanson, Harry L., Orphnum, Newark, O.; Victoria, Zanesville, 21-26.

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Hareport, Frank, Cracker Jacks Co.
Hathaway, Leo F., "Fighting Parson," Co.
Hathaway, Kelley & Mark, Polk's, Bridgeport, Conn.

E. F. HAWLEY & CO.

UNITED TIME
ALL FILLED
Direction E. S. KELLER
Haulman, Estelle B., Crystal, Milwaukee, Wis.; Main Street, Peoria, Ill., 21-26.
Hawley, E. Frederick, & Co., Polk, Scranton, Pa.; Keith's, Phila., 21-26.
Hay, Clarence E., Crystal, Frankfort, Ind.; Crystal, Luganport, 21-26.
Hart, W. S., & Co., American, Chicago.
Hazard, Grace, American, Chicago.
Hazel & Shaw, Majestic, Detroit.
Harris, Billy, Crystal, Frankfort, Ind.
Hayes & La Point, Auditorium, Lynn, Mass.
Hawkins, Leon, Pantages, Vancouver, B. C.
Hall, Pauline, Francis, Montreal, Can.
Hawland & Thornton, Proctor's, Newark, N. J.
Hall, Frank, & Co., Arcade, Newark, N. J., 17-19.
Hall, Dorothy, Pastime, Boston.
Haghi & Westcott, Monticello, Jersey City, N. J.
Haley, Robt., & Co., Cosmos, Washington.
Hazel & Harkins, Majestic, Washington.
Hillman & Ward, Miles, Minneapolis.
Harding, Roy, American, N. Y. C.
Hawley & Wells, Cook O. H., Rochester, N. Y.
Layman & Carr, Rockland, Indefinite.
Healey, Spokane, Wash. Pantages, Seattle, 21-26.
Herman, Lew, Orphnum, Lima, O.
Hershey, Vogel's, Minnetonka.
Hessler & Sons, Empire, Dickinson, No. Dak.
Herring-Curtis Acrobats, Keith's, Columbus, O.
Hickman Bros. & Co., Novelties, Topeka, Kan.; Polk, Oklahoma City, 21-26.
Hibbert, Alice, Savoy, New York.
Hibbert, Harry E., Empress, Cincinnati.
Hibbert & Warren, Orphnum, St. Paul.
Hickey's Comedy Circus, Temple, Grand Rapids, Mich.
Hilde, Fanny, Elmira, N. Y.
Hilman, Geo., Hopkins, Louisville.
Hills, Geo., Parrott's, Pittsford, Pa., 17-19.
Hopkins Act, G. O. H., N. Y. C.

HOWARD and LEWIS

"THE SINGER AND THE DUTCHMAN"
VANITY FAIR CO., CORTLAND, Rochester
Houcks (3), Hip, N. Y. C.
Holman, Harry, Proctor's, Albany, N. Y., 17-19; Harten O. H., N. Y. C., 21-26.
Hoy, Allice, Majestic, Houston, Tex.; Princess, Hot Springs, Ark., 21-26.
Howard & Howard, Orphnum, Ogden, U.; Orphnum, Salt Lake City, 21-26.
Holt, Edwin, & Co., Hudson, Union Hill, N. J.

LIZZETTE HOWE

WATSON'S BEEF TRUST, Empire, Newark
"Holdup, The," American, Chicago.
Hollins, Ben & Wm., Main Street, Peoria, Ill.
Hoffmann, Gertrude, & Co., Keith's, Phila., Pa.
Hole, Albert G. O. H., Syracuse, N. Y.
Hodge, R. H., & Co., Maryland, Baltimore.
Hodges, Frank, J. O. H., Hudson, Mass.
Holt, Edwin, & Co., Hudson, Union Hill, N. J.

LILLIAN HOOVER

IN VAUDEVILLE
Houghtons, The, Casino, Washington.
Hoy & Lee, G. O. H., Pittsburgh.
Howard Bros., Princess, Youngstown, O.; Lyric, Washington, N. Y., 21-26.
Holland, Doc, Miles, Minneapolis.
Hollis & Hopkins, Academy, Buffalo.
Hunter & Ross, Hopkins, Louisville, Ky.
Hurler, Frank, J. O. H., Hudson, Mass.
Huffard & Chalm, Bijou, Quincy, Ill.
Hutchinson, Willard & Co., Casino, Washington.
Huntings (4), Temple, Rochester, N. Y.
Hynes, John, B. B., Scranton, Pa.; Polk's, Wilkes-Barre, 21-26.
Imperial Russian Dancers, Orphnum, Bham.
Imperial Russian Dancers, Orphnum, San Fran., Cal.
Imperial Yacht Band, New Spa, Springfield, O.
Jenna & Rand, Jefferson, St. Augustine, Fla.; Majestic, Jacksonville, 21-26.
International Polo Players, Polk's, Bridgeport, Conn.

INGRAM, ALBERT, MCKEITH, ST. PAUL

Ingels, Jack, Don, Orphnum, Altoona, Pa.
Jack, Tom, The Colonial, Lawrence, Mass.
Jacob, Bro., Bow, Sq., Boston.
Jarvis & Martin, Grand, St. Louis.
Jennings & Egan, Forsyth, Atlanta, Ga.; Lyric, Dayton, O., 21-26.
Jerger & Hamilton, Hathaway, New Bedford, Mass.; Hathaway, Lowell, 21-26.
Jewett, Bob, O. H., Sanford, Me.
Jewell's Musicians, Orphnum, San Fran., Cal.
Jeter & Rogers, Polk's, New Haven, Conn.
Jenkins & Covert, Family, Buffalo.
Jones, Alton, B. B., Quincy, Ill.; G. O. H., Rock Island, 21-26.
Jones & Deep, Colonial, N. Y. C.
Jolly Wild & Co., Victoria, N. Y. C.
Jolly Bunch, Shea's, Toronto, Can.
Jose, Edward, American, Omaha, Neb.
Jockey, Tom, & Mead, Keith's, Boston.
Johnson, Al., Orphnum, Minneapolis.
Jolles (3), Monticello, Jersey City, N. J.

KALMAR & BROWN

ORPHEUM CIRCUIT
Kaufman, Beba & Inez, Folies Bergere, Paris, France, Indefinite.
Kane, Leonard, Little Rock, Ark.; Fort Worth, Tex., 21-26.

KARA

THE GREAT EUROPEAN JUGGLER
MORRIS TIME
Kaufmann & Sawtelle, Moglin Rouge Co.
Kaufman Bros., Orphnum, Portland, Ore.
Karl, Keith's, Boston.

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DARWIN KARR & CO. (5)

A NOVELTY "FAKE"
6407 Fifth Avenue, Brooklyn, Home

Lowe, Musical, Hamlin Ave., Chicago; Sittner's, Chicago, 21-26.
Longworth, The, Leavenworth, Kan.; Kansas City, 21-26.
Lola, Shubert, Utica, N. Y.
Loyd, Lee, Columbia, St. Louis.
Loyd, Alice, Shee's, Buffalo.
Lukens (4), Hip, N. Y. C.
Lutz, Strong, Sheds, Marlboro, Mass.
Lucifers, The, Chase's, Washington, D. C., 21-26.
Lynch & Zeller, Pol's, Scranton, Pa.; Pol's, Wilkes-Barre, 21-26.

Lyndon's Big Six Vaudeville Co. are doing, and have done, bigger business this year than we have done in six years. We are packing the houses every place. DR. CHAR. LYNDON, Mgr.

Lyons & Yocco, Columbia, Cincinnati.
Malvern Troupe, Ida. Pond de Lac, Wis.; Main Street, Peoria, Ill., 21-26.
"Man From the Sea, The," Colonial, N. Y. C.
Mack & Williams, Alhambra, N. Y. C.

BLANCHE MARTIN

PRINCIPAL WOMAN
Duckell & Co. This week, Howard, Boston

Marcet's Art Studios, Alhambra, N. Y. C.
Mather, Meyer, Tully, Orpheum, Bkln.
Mau, Sam, & Co., Victoria, N. Y. C.
Mab, Queen, & Weis, Majestic, Cedar Rapids, Ia.
Marlowe & Plunkett, Acker's, Halifax, N. S., Can.
Mack & Walker, Keith's, Cleveland, O.
Mantell's Marionettes, Macon, Ga.; Birmingham, Ala., 21-26.

MAG RAE & LEVERING

COMEDY CYCLISTS
COZY CORNER GIRLS, STAR, St. Paul

Mathews, Juggling, Alhambra, Chattanooga, Tenn.; Grand, Knoxville, 21-26.
Marco Twins, Juggling, Cedar Rapids, Ia., 21-26.
Makerebin Duo, Princess, Hot Springs, Ark.; Elks, Pine Bluff, 21-26.
Mardo & Hunter, Coney Corner Girls Co.
Marr & Evans, Irwin's Big Show.
Marshall, Dorothy, Prospect, Cleveland, O.; Alpha, Sharon, Pa., 21-26.
Martin, Dave & Perle, Orpheum, Des Moines, Ia.
Marto-Alto Trio, Orpheum, New Haven, Conn.
Maurice, H. S., & Mancel, Majestic, Shawnee, Okla.

JUGGLING MATHIEUS

IN VAUDEVILLE, ALHAMBRA, CHATTANOOGA, TENN.

Mavolia Family, Family, Detroit.
Mascots (2), Miles, Detroit.
Marvel & Bovis, Majestic, Milwaukee.
"Maid of Mystery, The," O. H. H., Indianapolis.
Mack, Harry S., & Co., American, Omaha, Neb.
Marvilles, The, American, Omaha, Neb.
Markham, The, Orpheum, Eveleth, Minn., 17-19.
Mars, Andrew, Columbia, Cincinnati.
Mangles, John, American, Cincinnati.
Mason-Keefer & Co., Pol's, New Haven, Conn.
Mack & Orlin, Colonial, Norfolk, Va.

MARSEILLES

PUZZLE IN BLACK AND WHITE
POLA'S, By I. G. Field, Mass.

Martins, Miles, Temple, Hamilton, Can.
Marshall, Walter, G. O. H., Indianapolis.
Mascot & Bradford, Keith's, Columbus, O.
Maximi & Bobby, American, N. Y. C.
Madden & Fitzpatrick, Shee's, Buffalo, N. Y.
Marinetti & Sylvester, Temple, Rochester, N. Y.
Martins, Flying, Orpheum, Los Angeles, Cal.
Mack, Floyd, Pol's, Springfield, Mass.
Mayo, Harry, American, N. Y. C.
McConnell & Simpson, Bkln., N. Y. C.
McDonald Trio, Kew, Greenbury, Pa.; Savoy, Beaver Falls, 21-26.
McGarry & McGarry, Pennant Winners Co.
McKay & Centwell, Majestic, Des Moines, Ia.; Orpheum, Omaha, Neb., 21-26.
McVay, Dan F., "Millionaire Kid" Co.

McWATTERS and TYSON

Perm. Add., 471 60th St., Brooklyn, N. Y.

McNamee, Grand, Portland, Ore.
McKenzie & Benton, Bijou, Green Bay, Wis.; Bijou, Racine, 21-26.
McDowell, John, Alice, Orpheum, Marion, O.
McDowell & McNeil, Orpheum, Harrisburg, Pa.; Orpheum, Altoona, 21-26.
McGrath, Eddie, Majestic, Detroit.
McGillough, Carl, Crystal, Milwaukee.
McKenzie & McNeil, American, Chicago.
McGowan, John J., & Co., Pol's, Bridgeport, Conn.
McIntyre, Josephine, Orpheum, Champaign, Ill.
McIntyre, Walter, G. O. H., Indianapolis.
McNish & McNish, Columbia, Kansas City, Mo.
McIntyre & Heath, Proctor's, Newark, N. J.
McIntyre's Marvels, Keith's, Boston.
McIntyre, Jerry, & Co., Palace, Boston.
McDonald Bros., Auditorium, Phila.; Palace, Reading, Pa., 21-26.
McKinley, Neil, Temple, Grand Rapids, Mich.
McLaren, Musical, Princess, St. Louis.
McDowell & Trenton, Majestic, Little Rock, Ark.
McEldowney, Walter, Orpheum, Altoona, Pa.
Merritt, Hal, Orpheum, Montreal, Can.; Dominion, Ottawa, 21-26.
Mortenson, The, Hip, N. Y. C.
Meyer, Earl, American, Cincinnati.
Merrill & Otto, Majestic, Milwaukee.
Neufeldt, Main Street, Peoria, Ill.
Mortenson & Kennedy, Majestic, Chicago.
Merced Sisters, Orpheum, Portland, Ore.
Melody Monarchs (4), Colonial, Norfolk, Va.
Melodia, Prospect, Cleveland, O.
Meyers & Higgins, Keith's, Columbus, O.
Meyers, Warren & Lyon, Orpheum, Los Angeles, Cal.
Millman Trio, Apollo, Vienna, Austria, 14-30.
Miller, Helen, Passing Parade Co.

MILLARD BROS.

Featured with ROSE SYDEL'S CO.
STAR & GARTER, Chicago.

Mitchell & Browning, O. H., Washington, Pa.
Mitroff, Princess, Hathaway's, New Bedford, Mass.
Miles & Sheets, Family, Detroit.
Minnie Four, Empress, Milwaukee.
Millman, Hild, Trio, Orpheum, New Orleans, La.
Miller & Russell, Victoria, Baltimore.
Mitchell, Nellie, Palace, Boston.
Miller & Lyric, Pol's, New Haven, Conn.

Caryl Monroe

COUNTRY BLOSSOM

Miller & Weston, Columbia, St. Louis.
Mitchell Hunt & Miller, Walnut Street, Louisville, Ky.
Morton & Moore, Greenpoint, Bkln.
Morton & Keenan, Paul's, McGraw, Tex.
Morris & Mack, Hathaway's, New Bedford, Mass.
Morris, Felix, & Co., Orpheum, San Fran., Cal.
Mortley & Faber, Wm. Penn, Phila.
Morgan, Bruce, & Johnnies, Congress, Portland, Me.

64 TONS DROPPED ON CORNER

and a trunk corner at that.

Going some, isn't it?
It's just what happens every time we make a trunk corner in our new steel stamping plant. We are making all our own XX trunks fittings ourselves now of cold stamped steel and they are practically indestructible, for every one is shaped in a sixty-four ton press.

WILLIAM BAL, Inc.,
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Mortons (4), American, Chicago.
Mottrell, Chas., & Co., Keith's, Columbus, O.
Moore & Davey, American, Omaha, Neb.
Montgomery & Healy Sisters, Shubert, Utica, N. Y.
Moutambo & Bartelli, Columbia, Kansas City, Mo.
Morton, Fred., Wilson, Baltimore.
Mortson, Leslie, & Co., Lyric, Hoboken, N. J.
Moore, Tom & Stacy, Princess, St. Louis.
"Models of Jardin de Paris," Keith's, Columbus, O.
Morrell, Frank, Orpheum, Oakdale, Cal., 14-26.
Morati Opera Co., Shee's, Buffalo, N. Y.
Montgomery, Marshall, Shee's, Buffalo, N. Y.
Moore, George Austin, Temple, Rochester, N. Y.
Moliseo & Payne, American, N. Y. C.
Murphy, Nichols, & Co., Alhambra, N. Y. C.
Muelser's Lions, Hip, N. Y. C.
Munroe, Fayetta, Schindler, Chicago, 17-19; Trevel, Chicago, 21-26.
Murray, Mr. & Mrs. H. J., Majestic, Coalgate, Okla., 17-19.
Murray, Marion, & Co., Temple, Detroit.
Muller, Billy, Plaza, Springfield, Mass., 14-19.
Mullers (4), Main Street, Peoria, Ill.
Mudge, Eva, Lyric, Dayton, O.
Murphy & Francis, American, Omaha, Neb.
Murphy, Nick & Sam, A. S., Boston.
Muller, Leslie, Princess, Hot Springs, Ark.
Munroe & Don, Los Angeles, Los Angeles, Cal.

MYSTERIOUS MACK

KING OF ESCAPE ARTISTS
EDWIN C. DALE, Mgr. CLIPPER IN VAUDEVILLE

Naffziger, The, Milan, Mo., 17-19; Unionville, 21-26.
Nasmith, Billy, Idle Hour, Waynesboro, Ga., indefinite.
Nawn, Tom, & Co., Orpheum, Montreal, Can.; Majestic, Johnston, N. B., 21-26.
Nadig, Miles, & Co., New Sun, Springfield, O.
National Comiques (3), Grand, Victoria, B. O.
Nevers (3), 5th Ave., N. Y. C.
Newton, Billy S., 5th Ave. N. Y. C.
New York City Trio, Orpheum, San Fran., Cal.
Nelson, Empress, Milwaukee.
Nelson, La Belle, American, Chicago.
Nelson-Nichols Troupe, Happy Hour, Elmira, N. Y., 21-26.
Neff & Starr, G. O. H., Pittsburgh.
Nichols & Croix, Colonial, Indianapolis.
Nichols Sisters, Temple, Hamilton, Can.
Nible, Victor, Hip, Cleveland, O.
Nice, Emily, Academy, Buffalo, N. Y.
Noble & Brooks, Trevett, Chicago; Temple, Fort Wayne, Ind., 21-26.
Norton, E. F., Pastime, Boston.
Norwood, Adelaide, Chase's, Washington, D. C.
O'Brien, J. Arthur, & Co., Hathaway's, New Bedford, Mass.; Hathaway's, Lowell, 21-26.
Ober, Camille, Orpheum, San Fran., Cal.
O'Boyle, Chas., Bow, So., Boston.
Odell & Kinley, Pol's, Springfield, Mass.
Olivetti Troubadours, Shee's, Buffalo, N. Y.

OLIVE

THE CLEVER AMERICAN JUGGLER
Playing a return engagement on the S. & C. Time

Olive, Mile, Lyric, Oklahoma City, Okla.; Majestic, Wichita, Kan., 21-26.
O'Laughlin, Major, Majestic, St. Paul.
Olympians (3), Columbia, St. Louis.
"Old Soldier Fiddlers," Orpheum, Oakland, Cal., 24-26.
O'Meara, Josie, Keith's, Phila.
O'Neill Trio, Grand, Joliet, Ill.; Grand, Elgin, 21-26.
O'Neill Sisters, Keith's, Phila.
O'Neill, Doc, Wm. Penn, Phila.
Onatip, Colonial, Norfolk, Va.
Onlaw, Gus, Trio, Orpheum, Oakland, Cal., 14-26.
"Operatic Festival," Orpheum, Omaha, Neb.
Orren, Bijou, Green Bay, Wis.; Bijou, Racine, 21-26.
Osterman, Kathryn & Co., Alhambra, N. Y. C.
Owens, Billy, City, N.Y., Mantowoc, Wis.
Orley Troupe, Kingston, Mass.
Oxner, The Family, Buffalo, N. Y.
Pantzer, Lina, Maryland, Baltimore.

PARMALEE

ECCESTRIC GYMNAST—Easy
Per. Add., 780 Baker St., Flint, Mich., or Clifton

Paul, Dottie S., Rollickers Co.
Pace & Johnson, Comique, Lynn, Mass.
Pallman, Fred., American, N. Y. C.
Pam, Ed., Comique, Lynn, Mass.
Palfrey & Patton, G. O. H., Indianapolis.

PAULINETTI & PIQUO

The Comedy Act of the Season
UNITED TIME

Pederson Bros., Orpheum, Bkln.
Pepper Twins, Diamond, Clioette, Minn.
Peters, Hazel L., Savoy, Phila., Indefinite.
Perry, Pauline, & Co., Hathaway's, New Bedford, Mass.
Petkus & Calvin, Arcade, Newark, N. J., 17-19.
Phillips, Joe, Queens of Jardin de Paris Co.
Phillips, Samuel P., Victoria, Baltimore.
Pistel & Cushing, San Fran., Cal.

J. C. POPE and UNO

THE DOG WITH THE HUMAN MIND

Pierrots, Musical, Howard, Boston.
Pirskoths, The, Columbia, N. Y. C.
Powers' Elephants, Hip, N. Y. C.
Poloff Sisters, Savoy, Wilkes-Barre, Pa.
Pollard, Hip, Cleveland, O.
"Police Inspector, The," Orpheum, Minneapolis.
Prince, Jack & Mable, Family, Detroit.
Pringle & Whiting, Majestic, Chicago.
Primrose, Geo., & Boys, Orpheum, Cincinnati.
Primrose Four, Maryland, Baltimore.

Primrose Four

1000 lbs. of Harmony
MARYLAND THEATRE, Baltimore, Md., 14-19.

Pucks (2), Savoy, Fall River, Mass.
Quigley Bros., Orpheum, Denver, Colo.
Quize & Nickerson, "Follies of 1910" Co.
Quaker City Quartette, Howard, Boston.
Quinlan & Richards, Hip, Cleveland, O.
Quinn & Mitchell, Orpheum, Los Angeles, Cal.
R. J. J. O. H., Cedarburg, Ill., 14-26.
Rauf, Claude, Garrick, Wilmington, Del.; Pol's, Scranton, Pa., 21-26.
Raymond, Rudy, 5th Ave., N. Y. C.
Raye, Eddie, Hickman-Reese Co.
Rayson & Clare, Empress, Kansas City, Mo.
Randall, Carl, Colonial, Lawrence, Mass.
Randall & Ramsdell Sisters, Olympia, Lynn, Mass.
Rauhe, John, Victoria, N. Y. C.

LIZZIE B. RAYMOND

IN VAUDEVILLE

Rafel, Colonial, Indianapolis.
Ray, Ethel, Grand, Columbus, O.; Arcade, Toledo, 21-26.
Ravis & Von Kaufman, Empress, Cincinnati.
Reynard, Ed. F., Alhambra, N. Y. C.

Rasbald, George, & Co., Majestic, Washington, D. C.
Rashed & Hadley, Star Show Girls Co.
Reynold & Donegan, Winter Garden, Berlin, Germany, 14-30; Ronneberg, Vienna, Austria, Dec. 1-30.
Reisler, Capt. Nat. Proctor's, Newark, N. J.
Reed Bros., Orpheum, Omaha, Neb.; Orpheum, Kansas City, Mo., 21-26.
Reif, Clayton & Beif, Bijou, Quincy, Ill.
Reading & Hall, Olympia, Lynn, Mass.
Reed & Co., Orpheum, So. Bend, Ind.
Reynolds & Lamar, American, Cincinnati.
Reese, M., Orpheum, Lincoln, Neb.
Reading, Rose, Howard, Boston.
Redding, Rita, Keith's, Columbus, O.
Reddings (4), Pol's, Scranton, Pa.
Rice, Andy, Pol's, New Haven, Conn.
Ricard & Loeuigan, 5th Ave., N. Y. C.
Ritchie, Billy, "Happy Day in Georgia" Co.
Ritter & Foster, Scala, Copenhagen, Denmark, 14-30; Croydon, London, Eng., Dec. 5-10.

MICHAEL RICHARDINI TROUPE

RICHARD PITROT, Mgr.

Rice, Sully & Scott, G. O. H., Syracuse, N. Y.; Shee's, Buffalo, 21-26.
Richards & Thacher, Lyric, Hoboken, N. J., 17-19.
Rigoletto Bros., Majestic, Chicago.
Riazos (4), Orpheum, Lincoln, Neb.
Rice, Frank, Wilson, Baltimore.
Rice, Andy, Pol's, New Haven, Conn.
Ritchie, Adele, American, N. Y. C.
Robbello, Alhambra, N. Y. C.
Robinson, Suzanne, Orpheum, Omaha, Neb.
Rosa, Eddie G., Majestic, Little Rock, Ark.; Majestic, Fort Worth, Tex., 21-26.
Ross's Elephants, Buffalo Bill-Pawnee Bill Show.
Roszars, The, Unique, Minneapolis, Minn.; Bijou, Duluth, 21-26.
Rockway & Conway, Orpheum, Nashville, Tenn.; Forsyth, Atlanta, Ga., 21-26.
Robisch & Childress, Norfolk, Akron, O.; American, 21-26.
Rosaire & Dorset, Hanlon's "Superior" Co.
Royale & Stearns, Crystal, St. Paul.
Rohrs (3), Empress, Milwaukee, Wis.
Roode, Claude M., Pol's, Hartford, Conn.

ROBISON and LE FAVOR

In "BARRELS OF FUN"

Roma & Ferguson, Girard, Phila.
Romaine, Irene, Majestic, Chicago.
Roemer & Tinsion, Auditorium, Lynn, Mass.
Rosa, Rosie, Auditorium, Lynn, Mass.
Ronsdale, The, Tricella, Cleveland, O.; Broadway, Lorain, 21-26.

ROSALIE

STAR SHOW GIRLS, EMPIRE, Chicago.

Rogers, Frank, Orpheum, Minneapolis.
Rolfsonians, The, Temple, Rochester, N. Y.
Rusan's Song Birds, Orpheum, Newark, O.; Orpheum, Zanesville, 21-26.
Rus, Lillian, Toy, Waukegan, Waukegan, Ill.; Majestic, Rock Island, 21-26.
Russell, Nick & Lida, Majestic, St. Paul.
Russell, Irene, Colonial, St. Louis.

THE 3 RUBES

BOWERS, WALTERS and CROOKER

Ryan & Richfield Co., Orpheum, Kansas City, Mo., 14-26.
Sampson & Douglas, Varieties, Terre Haute, Ind.; Bijou, Decatur, Ill., 21-26.
Salsburg, The, Empress, Kansas City, Mo.; Majestic, Des Moines, Ia., 21-26.
Santos, Henry, Beacon, Boston.
Sapras & Jones, Plaza, Springfield, Mass.
Sawyer, Billy, City, N.Y., Mantowoc, Wis.
Schwab & Knell, Girard, Phila.
Scott & Keene, Auditorium, Lynn, Mass.
Schroeder & Mulvey, Orpheum, Montreal, Can.
Schep's Bros., Follies & Monkeys, Follies, Van Nuys, Cal.
Schreiner & Willis, Hathaway's, Lowell, Mass.
Schilling, Alex., New Robinson, Cincinnati, 17-19.
Schmidt, Ed., New Robinson, N. Y. C.
Serrano, Les, Hip, N. Y. C.
Sears, Gladys, Midnight Maidens Co.
Seignour & Dupre, New Portland, Portland, Me.; Fielburg, Mich., 21-26.
Seldons, The, Keith's, Cleveland, O.; Temple, Detroit, Mich., 21-26.
Seymour, Col. Ned, Empress, Milwaukee.
Sevier, Rosemary, Plaza, St. Louis, Mo.
Shaw, Lillian, Alhambra, N. Y. C.
Shaw, Aerial, Alhambra, Paris, France, 14-30.
Sherman & De Forest Co., Colonial, Indianapolis.
Sherris, B. C., Columbia, N. Y. C.

SELBINI & GROVINI

NOVELTY SURPRISES, WASHINGTON SOCIETY
GIRLS. This week, STAR, CLEVELAND.

Shelley & Mack, Markie's New Show Boat.
Shapstoen, Ernest J., "Oleop, Indian & Lady" Co.
Sherman, Sadie, Pol's, Hartford, Conn.
Sherwood, Irene, Arcade, Newark, N. J., 17-19.
Shirley, Larry, Hathaway's, Portland, Me.; biato, Wm. Academy, Lowell, Mass., 17-19.
Sims, Reuben, Walnut Street, Louisville, Ky.
Small, Johnny, & Sister, Orpheum, Lincoln, Neb.; Majestic, Milwaukee, Wis., 21-26.

MURRAY J. SIMONS

Watch for Vaudeville Act

Smith Bros., Majestic, Toronto, Can.
Smith & Crawford, Lyric, Hoboken, N. J.
Smith, James, Temple, Grand Rapids, Mich.
Snowden, Marie, New Sun, Springfield, O.
Snow, Ray, Congress, Portland, Me.
Souder, Stocky, Grand, Knoxville, Tenn.; Air-drome, Chattanooga, 21-26.

THIRD SEASON LARRY SMITH and MAMIE CHAMPION

WASHINGTON SOCIETY GIRLS.
This week, STAR, CLEVELAND.

Somers & Law, Francis, Montreal, Can.
Spelman's Bears, Hip, N. Y. C., Indefinite.
Springfield Twins, Majestic, Montgomery, Ala.
Spickard, M., Orpheum, Omaha, Neb.
Spisell Bros., & Co., Orpheum, Oakland, Cal.; Orpheum, Los Angeles, 21-26.
Sprague & Dixon, Family, Milton, Pa.; Bijou, Phila., 21-26.
Spisell, Engel & Ladd, Wm. Penn, Phila.
Spouts, The, Academy, Newburgh, N. Y., 17-19.
Stickney, Louise, Hip, N. Y. C.

STEPP, MENLINGER & KING

Vaudeville's Cleverest Entertainers
ORPHEUM, Omaha, Neb., this week.

Stewart, Musical, Star Show Girls Co.
Stanton & Klutwig, "Brown From Missouri" Co.
Stevens, Fred, Bijou, Flat, Mich.; Bijou, Kalamazoo, 21-26.
Stoupe, A. H., O. H., Du Bois, Pa.

WNFRED STEWART

PHENOMENAL BARITONE
IN VAUDEVILLE

Stagpoles (4), Bijou, Bayonne, N. J.
Stevens, Max, Guy Stock Co.
Strickland, M., Majestic, Cedar Rapids, Ia.; "Majestic, Dubuque, 21-26.
"Star Bout, The," Orpheum, Cincinnati.
Steele, Brinkman & Steele, American, Cincinnati.
Stuart & Koeley, Hathaway's, Lowell, Mass.
Stewart, Frank, & Co., Orpheum, St. Paul.
Stewart Sisters, Lyric, Hoboken, N. J.

CHAS. J. STINE

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This week, HATHAWAY'S, Lowell, Mass.

Steele & Carr, Hip, Cleveland, O.
Stanley & Edwards Co., Majestic, Little Rock, Ark.
Stanley, Stan, & Bro., Hopkins', Louisville, Ky.
Strand Sisters, Avenue Grand, Washington, D. C.
Stantons, The, Avenue Grand, Washington, D. C.
Stewart & Marshall, Academy, Buffalo, N. Y.
Stephens, Hal, & Co., Orpheum, Los Angeles, Cal.
Sully, Lew, Orpheum, Omaha, Neb.
Sweeney & Rooney, Majestic, Detroit.
Symonds, Jack, Scene, Providence, R. I.; Scene, Malden, Mass., 21-26.
Steel, Harry, Casino, Washington, D. C.
Targary, Eva, 5th Ave., N. Y. C., 14-26.

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Taylor, Mac, Garrick, Burlington, Ia.; Trevett, Chicago, 21-26.
Tambo & Tambo, Empire, Birmingham, Eng., 21-26.
Tambo & Tambo, Empire, Nottingham, 28-Dec. 3; Empire, Newcastle, 5-10; Empire, Southfields, 15-17.
Tambo Duo, Orpheum, Lima, O.; American, Cincinnati, 21-26.
Taylor & Taylor, Majestic, Toronto, Can.
Tascott, Hudson, Union Hill, N. J.
Tait, Silent, & Co., Victoria, Baltimore.
Taylor & Bailey, Colonial, St. Louis.

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Teddy, Alice, Athens, Pa.
Tennis Trio, Orpheum, Vancouver, B. C.
Tertis, Tom, American, New Orleans, La.
Texas Trio, Sliders, Boston.
Thum, Gen. Tom, & Co., Orpheum, Utica, N. Y.
Thompson, Harry, Lyric, Hoboken, N. J.

Harry Thomson

HIS HONOR THE MAJOR
ON THE LOW CIRCUIT

Thaler, Mile, Chase's, Washington, D. C.
Thayer, Frank, Shee's, Toronto, Can.
Thibault, Harry, & Co., Keith's, Boston.
Thibault & Flor D'Aliza, Majestic, Cedar Rapids, Ia.; Family, Moline, Ill., 21-26.
Toby & Norman, Main Street, Peoria, Ill.
Toby & Norman, "The World Dancers," Orpheum, Kansas City, Mo.

TORCAT

MAJESTIC THEATRE, Cedar Rapids, Iowa.

Toletti, Wilson, Baltimore.
Trotter, Alhambra, N. Y. C.
Trilliers, The, Liberty, Savannah, Ga.; Bijou, Augusta, 21-26.
Trull & Fuller, Lyric, Concordia, Kan., 17-19; Isle, Solina, 21-26.

TROVELLO

And THE LITTLE CHAUFFEUR

Trivis & O'Neill, Majestic, Detroit.
Tremont Quartette, New Portland, Portland, Me.
Trent's Seals, Savoy, Fall River, Mass.
Trobadorians, The, Victoria, Baltimore.
Tombel, Harry, Shubert, Utica, N. Y.
Turner & Powell, "Joshua Slinkins" Co.
Tuxedo Comedy Four, Rice & Cady's Beauty Trust.
Turner, Prof., Montello, Jersey City, N. J.
Turner & Brown, Pol's, Hartford, Conn.
Tyler & Barton, Temple, Grand Rapids, Mich.
Usher, Claude & Fannie, Pol's, Springfield, Mass.
Vaughan, Patterson & Halliday, Family, Buffalo, N. Y.
Vassar & Arken, Walnut Street, Louisville, Ky.
Villette's Leopards, Majestic, Milwaukee.
Van, Chas., & Fannie, & Co., Pol's, Bridgeport, Conn., Columbia, N. Y. C.
Vagtes, The, American, San Fran., Cal.; Jose, San Jose, 21-26.
Van & Van, Orpheum, Hibbing, Minn.

VAN CLEVE, DENTON and PETE

WHOA BUDE!

Van Drek & Fern, Empress, Milwaukee.
Vandenberg, Bertha, Proctor's, Newark, N. J.
Vans, Musical, Orpheum, Omaha, Neb.
Valentine & Dooley, Orpheum, Memphis, Tenn.
Van Horn, Bobby, Empress, Kansas City, Mo.
Van, Kenneth R., "The Bell Boy," 21-26.
Valadons, Les, Oak O. H., Rochester, N. Y.
Valveno & Treck, Prospect, Cleveland, O.
Venus on Wheels, Miner's 8th Ave., N. Y. C.; Empire, Newark, N. J., 21-26.
Veronica & Hurl-Falls, Palace, Blackpool, Eng., Dec. 5-10; Empire, London, 12, Indefinite.
Vinecent, John B., Empire, Marion, Ind.
Vinecent, John B., Empire, Marion, Ind.
Visocchi Bros., Orpheum, Montreal, Can.
Vincent, Helen, American, N. Y. C.
Von Serley Sisters, Marathon Girls Co.
Vondra, Harry, Lyric, Hoboken, N. J.; Majestic, Hot Springs, Ark., 21-26.
Von Klein & Gibson, Colonial, Norfolk, Va.

BILLY WATSON

BEEF TRUST ROUTE, or 1402 B'way, N. Y. C.

Watson & Vivian, Hathaway's, Lowell, Mass.; Pol's, Scranton, Pa., 21-26.
Ward & Lancer, White's Gaiety Girls Co.
Watte, Kenneth R., "The Bell Boy," 21-26.
Wayne Sisters, Watson's Big Show.
Warren & Faust, Hathaway's, New Bedford, Mass.
Wernia, Crystal, Milwaukee.
Waters, Tom, Pol's, Hartford, Conn.
Walters & Violet, Nelson, Springfield, Mass., 17-19.
Walters & Frank, Francis, Montreal, Can.
Watson, Hutchings & Watson, Empress, Kansas City, Mo.
Walzing, Bertha, Proctor's, Newark, N. J.
Walton & Brown, Hudson, Union Hill, N. J.
Wartenberg Bros., Majestic, St. Paul.
Washers (2), Majestic, St. Paul.
Ward & Cullen, Wilson, Baltimore.
Ward, Frank, & Co., Boston, 21-26.
Watson's Farmyard, Keith's, Boston.
Walters, Norman, Orpheum, Lima, O.
Watsons, Dancing (3), Delmar, St. Louis.
Wade, John P., Orpheum, Los Angeles, Cal.

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Danseuse
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Lady for Eliza and Marie; Lady for Topsy; Trap Drummer. Join on wire. THOS. L. FINN, Flemington, N. J., Nov. 20

THEATRES and OPERA HOUSES

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THELBERG OPERA HOUSE, Como, Miss. Riggings, scenery, electric light; seats 600. Pop. 1200. Good show town. E. H. DUNLAP, Mgr.

FRATERNAL HALL CO., Oxford, Md. New building, good lights, seats 400. No opp. Jos. I. Bartlett, Sec.

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EAGLES OPERA HOUSE, Council, Ida. Seating capacity 900. Ready for business Nov. 1. Want Opening Attraction. Billie Brown, Mgr.

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AUDITORIUM THEATRE, Highlands, N. J. Seats 700. Well equipped. Wants go a attractions. Good show town, pop. 1500 and 3000 to draw from. H. A. SCHLITZ, Owner and Mgr.

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CARLETON OPERA HOUSE Ray Shore, Long Island, N. Y. Booking independent. Good attractions wanted. Population, 10,000. Seating capacity, 850. CARLETON E. BREWSTER, Mgr.

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MEN IN ALL LINES
No doubles. Write quick. If you ever did booze, say so. O. M. Ford and Carl DeVaux write. G. G. DAWSON, 14-21 Cambridge City, Ind.; 21-25, Waldron, Ind.

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R. A. LESTER, WATERTOWN, N. DAK.

WANTED--A Male Partner for Vaudeville Act
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Harry and Virgie Lee
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Seymour and May
Reynolds and Lewis
Sterling Bros.
Connelly and Connelly
Jackson and Fiorance
Burns and Byrne
Gwynne and Gossett
The Wags
Armonde and Dubois
James and Warde
The Baxters
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AI SPECIALTY TEAM, both must be able to do Gen. Bus.; CHARACTER MAN; WOMAN for Gen. Bus.
Those with specialties preferred. Long season. **AUGUSTA PERRY STOCK CO., JACKMAN, ME., Nov. 17, 18, 19; Sherbrooke, Que., 21, 22, 23; Barre, Vt., 24, 25, 26.**

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IN ALL LINES. ARTISTS, NOTICE We have the connecting link between the East and West, the absence of which has been a drawback to performers for many years. Can give from five to fifteen weeks; can always use good acts. Managers wanting Vaudeville Acts, will do well to communicate with us. We see all acts before they go over the circuit; in this way you get good acts. Address **SCOTT BOOKING AGENCY, Caldwell, Idaho.**

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The Earthquake. 12 Circus Acts.

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Wed. & Thurs. at 3 P. M. Sat. 2.15.**MAURICE** The Blue Bird**MAETERLINCK'S****Maxine Elliott's** THEA., 39th, B'way & 6th Ave.**The Gamblers** with GEO. NASH

By CHAS. KLEIN

LYRIC THEATRE, 42d W. B'way.**GRACE** Evg. 8.15. Mats. Wed. & Sat. 2.15.**LaRUE** MME. TROUBADOUR**BROADWAY** THEATRE, B'way & 41st St.**MARIE CAHILL** Matinee, Sat. 2.15.**COMEDY** 41st bet. B'way & 6th Ave. Evgs.**Douglas Fairbanks in The Cub** Mats. Wed. & Sat. 2.30.

Next week—WILLIAM COLLIER.

CASINO B'way & 39th St. Evgs. 8.15.**SAM BERNARD** Matinee Saturday, 2.15.**39th** St. Theatre 8.30. Mats. Wed. & Sat. 2.30.**WEEDON GROSSMITH** in MR. PREEDY and**THE COUNTESS****DALY'S** THEATRE, Broadway and 30th St.**Evgs. 8.30. Mats. Wed. & Sat. 2.30.****Next week** MARGARET MAYO**HACKETT THEATRE**, 42d St., W. of B'way**Evgs. 8.30. Mats. Thurs. & Sat. 2.15.****Wm. A. Brady's** Last week here**Next week** MOTHER**Next week** DOUGLAS FAIRBANKS, in "THE CUB."**Low** FIELDS, B'way & 35th St. Evgs. 8.15.**Next week** MOTHER

Vaudeville Notes.

W. D. JACOBS writes: "I have lately joined hands with Fred Roberts (straight), and the team will in the future be known as Roberts and Jacobs, presenting an original comedy sketch, called 'The Tramp and the Floor Walker.' Mr. Roberts was formerly with Al. G. Field's Minstrels."

CASAD AND DE VERNE, who will open at Chicago Nov. 14, have been booked up for the season by Frank Q. Doyle's office.

EDWIN T. EMERY's production of "Le Tragede de Egypte," with the Spanish danseuse, Mlle. Verna Mercereau, jumped direct from the Teatro Principal, City of Mexico, to Spokane, Wash., opening on the Pantages time as a special attraction Oct. 30. The contract is for ten weeks, with an option of five more. This is Mlle. Mercereau's first American appearance, and in this production Mr. Emery has surrounded her with one of the most elaborate scenic equipments ever presented in vaudeville. After the Pantages engagement the act returns to Mexico, then to Havana, and later in the Spring will appear in New York City.

WM. GROSS, of Gross and Jackson, informs us that a baby girl was born to Mrs. Gross (Gladys Jackson) on Nov. 2, in Sioux City, Ia. PETER EL VERSO writes: "The El Verso Trio, lightning club manipulators, is compelled to close for a time, as one of my members is very ill, and we are obliged to remain at home for some weeks to come."

RUSH LING TOY, the Chinese illusionist, has bookings until July 1, 1911, on the Western Vaudeville Association time, secured through Eddie Shayne. The act is creating much interest in the middle West.

JOHN BURKE and STANLEY W. WOOD, who for the past two seasons have been on the road with their own repertory company, are preparing an act for vaudeville, and will appear in a few weeks on the Eastern time.

HARRIS and VERNON write that they are dancing their way through upper Michigan to Vancouver, B. C., where, on Dec. 2, they will for Sydney, Australia, and open on the Brennans' circuit.

A. E. TENNY and MARION ALLEN, comedy jugglers and dancers, left the Chauncey Kelfer Co. Oct. 22, played one week in vaudeville, and then joined the Klark Urban Co., in Bangor, Me.

CHARLTON and JEROME started on the Gus Sun time Nov. 5, for twenty weeks.

MANAGER A. A. WALL writes from Marlboro, Fla.: "We played this bustling little city, to good business, following the Adelaide Thurston Co. Miss Thurston also did a fine business here. We have had good business since our opening at Dothan, Ala. All shows that play there do good business. We visited the C. W. Park Shows there, and Mr. Park told me he had had good business. The Weidemann Bros. Shows played Abbeville, Ala., as our competition, and we all did well. Tom Weidemann said he was not going to close until the business went down, as he was doing very nicely now. I think the business in Alabama, Florida and Georgia will get still better. The roster of the original 'Buster' company is: A. A. Wall, manager; Al. Wall, treasurer; L. Deal, agent; Lillian Woodroff, Pauline Link, Mildred Miller, Dave Higdon, Lew Walker, Master Adger Jr., J. A. Wall, owner."

THE BARELMES, Louis and Beatie, foot jugglers, opened on the Orpheum circuit Nov. 14, at Minneapolis, Minn.

JUNIOR and HAYES have been meeting with success on the New England circuit. They have been engaged by the June Agnott Co. for an indefinite period.

THE YOUNGEST SON of Mr. and Mrs. Jake Malvern, of the Malvern Troupe of Acrobats, died Nov. 6, in Philadelphia. The child was three months old.

ZISKA, of Ziska and Saunders, received word last week of the death of his father, in Chicago, on Sept. 9. Mr. Ziska was connected with the Fullman company, and was popular with performers.

RICE, SULLY and SCOTT lost a trunk containing wardrobe, wigs, etc., through the explosion of a lot of percussion caps, which were among the contents. On unloading it at the Fifth Avenue Theatre, New York, Nov. 7, the concussion set them off, and the trunk was wrecked and its contents burned.

BILLY TANN writes: "I am in my third week over the Gus Sun circuit, featuring the three balls, cigar and straw hat juggling, of which I am the originator."

KENNEDY and LEE, now playing the Family United time, are meeting with success through the East, and are booked well ahead.

ENRIE DELANEY joined C. Jay Smith's "Sis Perkins" company, at Lewistown, Pa. He will manage the show and play the comedy part.

J. H. KOHLER writes: "I closed one of the most pleasant engagements of my career (over seventy weeks), with Chas. W. L. Ross-Kam's Chicago Stock Co., and am now filling an engagement with the Robert Sherman Stock Co., as leading man. I have received very fine notices from the press."

DAVID COUTURE, acrobat, late of Couture and Gillette, is at his home town, Anderson, Ind., where he has charge of a restaurant, which is doing a fine business. He will shortly leave there for Chicago, to break in a new partner for the rest of the Winter season.

THE MELROSE COMEDY FORCE, after finishing eight weeks of the Hopkins circuit, opened on the Miller circuit at the Novelty Theatre, Topeka, Kan., Nov. 14, with five weeks' bookings to follow.

THE THREE DELAYS finished sixteen weeks over the Chas. Hopkins' Lyric circuit, and went to their home in Oklahoma City. They opened Nov. 14 on their Eastern bookings.

THE ROSS BROS. are appearing successfully in their new bag punching act.

HUDSON 44th St., nr. B'way. Evgs. at 8.15; Mats. Sat. at 2.15.

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J. G. MURPHY, black face comedian, was injured on Oct. 16 in Nashville, Tenn. He fell down some steps, cutting a gash in the left side of his head, broke the little finger on his left hand, and bruised every rib on his left side, arm and hand. Eight stitches were taken in the cut on his head. He was unconscious for half an hour. He was taken to a hospital, and afterward to his home. He is improving, and thinks he will be all right in a few weeks.

BAKER AND DE SALES report a prosperous season. They are now resting in Baltimore, and go to London Jan. 1.

THE MYSTERIOUS SMITH AND VAUDEVILLE COMPANY are touring Iowa, and report good business.

ERNEST PROVENCER joined Phil Ott's Comedians 8, at Johnsonville, N. Y.

OUT OF TOWN NEWS

Davenport, Ia.—Burtles Opera House (Chamberlin, Kindt & Co., mgrs.) "The Flirting Princess," Nov. 6, had big houses. "The Chocolate Soldier" 7, Lyman Howe's travelogues 8, Sydney Drew, in "Billy," 9; "The Fourth Estate" 11, "The Circus" 12, "The Grand Opera House (D. L. Hughes, mgr.)" Frances Starr, in "The Eastest Way," 9; "The Spenchthrift" 13, Henry Miller, in "The Husband's Wife" 14.

PRINCESS (Thayer & Shafer, mgrs.)—The Princess Stock Co., for 6 and 7 week, will present "Sky Farm."

AMERICAN (Charles Berkell, mgr.)—Commencing 7 and 8 week, live vaudeville, including two performances every day and three on Sunday. Entire change of programme each week.

Dubuque, Ia.—Grand Opera House (Wm. L. Bradley, mgr.) Frances Starr, in "The Eastest Way," Nov. 10; "Seven Days" 11, Howe's pictures 12, 13; Henry Miller 15, Geo. Ross' Minstrel 18, "The Circus" 19, "St. Elmo" 20, and "The Dollar Princess" 21.

NEW MAJESTIC (Jake Rosenthal, mgr.)—Will open 16, with "The Golden Girl," followed by Otis Harlan 18. Nov. 20 the regular vaudeville programme will be presented.

PRINCESS—The Aldrome closed Nov. 6, to a packed house, after a six months' season with the Harvey Stock Co., to almost capacity business. The company held a reception on the stage after the performance, and will return in May.

Des Moines, Ia.—Orpheum (H. Sonneberger, mgr.) week of Nov. 6: "Top of the World Dancers," Julius Tannen, Frederick Allen and company, Reed Bros., Charlotte Ravencroft, Van Bros., Fielding, Charles, and moving pictures. Excellent bill, big business.

PRINCESS (Ed. Millard, mgr.)—Hanson's "Superba," 6-9, good business.

FOSTER'S OPERA HOUSE (Ed. Millard, mgr.)—"Her Husband's Wife," with Harry Miller, 11; "The Spenchthrift" 14.

COLONIAL, UNIQUE, FAMILY, STAR and LYRIC, moving picture houses, all doing fine.

NOTE—Majestic is being remodeled, and will give their usual Sunday shows and continue 14.

San Diego, Cal.—Garlick (J. M. Dodge, mgr.) "Three Twists," Nov. 5, 6, to capacity.

ISIS (Dodge & Grosse, mgrs.)—"Going South," 7, 8. Pepto Artoia, pianist, 10.

QUEEN (W. A. Bates, mgr.)—Leonard, Louis and Gillette, Hughes Musical T. Crosby and Lee, the Vocal Singers, Martine and Maximilian week of 7. Commencing with Nov. 14, Sullivan-Considine shows will be given at what is now the Garlick Theatre the name of which will henceforth be the Queen.

PRINCESS (Fred Ballen, mgr.)—Martinet Brothers, Kelly and Rowe, Trump, motion pictures, week of 7, to good business.

GRAND (Walter J. Fulkerson, mgr.)—Vaudeville, motion pictures and illustrated songs.

EMPIRE—Motion pictures and songs.

UNION—Straight motion picture bill.

PICKWICK—Motion pictures and songs.

JEWEL—Motion pictures, to average business.

BANNER—Motion pictures and songs.

Manchester, N. H.—Park (F. A. Sarr, mgr.) Gertrude Elliott, in "The Dawn of a Tomorrow," Nov. 8. For 9-12: Hill and Davis, Collette Bros., the Angers, the Hardy, Krebe and King, and De Lano.

Mechanics Hall (Dan E. Gallagher, mgr.)—Week of 7, the Fifteen Dandies from Dixie.

Bijou (N. S. Dandelin, mgr.)—Week 7: De Stroteau and Bonn, in "Pals," Henry Santos, Chariton and Jerome, Alice Montague and Dot Davenport, and "The Manager's Troubles," with the following chorus: Marjorie Grant, Kittle La Rue, Mabel Knowles, Margie Rose, Mollie Buckman, Ursula Cahill, Marion Grant, Mabel Carlton, Josie Gill, and Eva De Lano, soubrette.

Dallas, Tex.—Dallas Opera House (Geo. Anzy, mgr.) Walker Whiteside, in "The Melting Pot," Nov. 7-9; "The Soul Kiss" 10, Al. G. Field's Minstrels 11, 12.

MAJESTIC (O. F. Gould, mgr.)—Week of 9: Walsh, Mealy and Monroe, Nick Long and Idalee Cotton, Mr. and Mrs. Allison, Mozar and Hoey, Max Laube, Mable Matthews, Al. Harrington.

ORPHEUM (Dalton Bros., mgrs.)—Week of 9: Carroll and Lamont, Bosse Allen, King Bros., Harry Edison and musical dog, the Great Albino, to good patronage.

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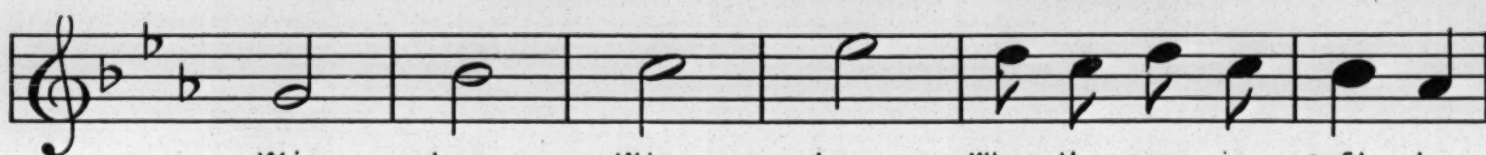
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